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THE ROCKET'S BLAST COMICOLLECTOR NO. 126

FEATURES

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FRONT COVER BY MIKE ZECK

BACK COVER BY TOM SUTTON

IMPORTANT!

THE ADVERTISING AND SUBSCRIPTION RATES FOR THE ROCKET'S BLAST - COMICOLLECTOR

APRIL, 1976

FULL PAGE ADVERTISEMENTS: $18.00 per page - These ads occupy a full page when printed in the RB&CC. They may be submitted on sheets from 8 1/2 x 11 to 15 x 20, bearing in mind that it will be reduced down to 8 1/2 x 11.

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NOTE: ADVERTISERS DO NOT RECEIVE FREE COPIES OF THE ISSUES IN WHICH THEY PLACE ADS. WHEN SUBMITTING ADS BE SURE TO TELL WHICH TYPE IT IS. FULL PAYMENT MUST ACCOMPANY ALL ADS. ANY ADS RECEIVED AFTER ANY DEADLINE WILL BE RUN IN THE FOLLOWING ISSUE WITHOUT EXCEPTION. SEND ALL ADS AND PAYMENTS TO: THE S.F.C.A. - 1014 Salzedo, Apt. #2 - Coral Gables, Fla. 33134

CIRCULATION: 1600 PER ISSUE

SUBSCRIPTION RATES

THIRD CLASS: 5 issues $5.50, 10 for $10.00, 15 for $14.50, 20 for $19.00
FIRST CLASS: 5 issues $7.50, 10 for $14.00, 15 for $20.00, 20 for $26.00

SINGLE COPY: Third Class-$1.25, First Class-$2.00

IMPORTANT NOTE: If your RB&CC has the word EXPIRED on the label when it arrives, it means that your subscription has ended and should be renewed immediately to avoid missing an issue. When renewing subscriptions, be sure to state the issue number of the last issue you received.

AVAILABLE BACK ISSUES OF THE RB&CC ARE LISTED BELOW. THEY ARE $1.50 EACH FROM THE S.F.C.A.

#'s 52, 56, 57, 58, 93, 94, 95, 97, 98, 101, 103, 106, 107, 114, 117, 119, 120, 121, 122, 123, 124, 125

THE ROCKET'S BLAST COMICOLLECTOR is published by THE S.F.C.A., 1014 Salzedo, Apt. #2, Coral Gables, Florida 33134. EDITOR EMERITUS: GORDON B. LOVE, EDITOR & PUBLISHER: JAMES VAN HISE
STAFF ARTISTS: David L. Carson, Brad Epstein, Don Rosa, Bob Susor, Mike McKenney and Mike Zeck.
Contributions are always welcomed, but if you want it returned be sure to include a stamped, self-addressed envelope.

THE ADVERTISING DEADLINES FOR THE NEXT TWO ISSUES OF THE RBCC ARE: APRIL 30, 1976
JUNE 11, 1976

PLEASE NOTE: WHEN MAKING PAYMENT FOR ANYTHING FROM OUTSIDE OF THE UNITED STATES, PLEASE MAKE PAYMENT EITHER IN AMERICAN CURRENCY OR ELSE VIA INTERNATIONAL MONEY ORDER. CANADIAN CURRENCY IS NOT APPRECIATED AS ITS FACE VALUE IS LESS THAN AMERICAN CURRENCY WHEN IT IS EXCHANGED. CANADIAN CHECKS MUST BE MADE PAYABLE IN AMERICAN CURRENCY BUT NOTE THAT THEY REQUIRE THIRTY DAYS TO CLEAR.

RBCC BACK ISSUES

ALL ISSUES ARE PRINTED PHOTO-OFFSET WITH WRAPAROUND COVERS. ORDER FOR $1.50 EACH FROM:
JAMES VAN HISE, 1014 SALZEDO #2, CORAL GABLES, FLORIDA 33134

#52-52 pages-Horror cover by Dick Mosso, article on Superman TV show (one page), Oddity Page by Ray Miller, "Comic Books: A Study In Reality?" by William Parente, "Comicdom's Cult of Collectors" which shows old picture of Denny O'Neil & Roy Thomas, cover CAPT. MARVEL JR. #84 and more.

#56-68 pages-Wally Wood cover of Daredevil vs. Dynamo, Article on suit over name of Captain Marvel, Article on THE GREAT RADIO HEROES, and more.

#57-72 pages-John Fantucchio cover of Deadman, Batman drawing by Jim Jones, repro of Black Condor panel, Red Ryder article and more.

#58-60 pages-Fantucchio cover of Capt. America vs. the Red Skull, Oddity Page by Ray Miller, article on Marvel comics, and more.

#93-108 pages-Black Terror cover by Fantucchio, article on Multicon, "The Williamson Collector", Information Center by Ray Miller, Ghost Rider index, Comic Collectors Comments, SF IN REVIEW, "Pulps" on Horror Stories & Terror Tales, and more.

#94-100 pages-color cover of Warlock by Gil Kane, "Critique", "Pulps" on WEIRD TALES, Information Center by Ray Miller, "Premium Classics" by Rex Miller, Comic Collectors Comments, "Cliffhangers" on THE MYSTERIOUS DR. SATAN, "The Williamson Collector", Captain Marvel by Don Newton and more.

#95-124 pages-Don Newton cover of Zorro, "Critique", SF IN REVIEW, Information Center, Comic Collectors Comments, "The Williamson Collector", "Pulps" on WEIRD TALES (conclusion), "Cliffhangers" on DAREDEVILS OF THE RED CIRCLE and more.

#97-100pages-Color cover by Newton of Daredevil vs. The Claw, "Pulps" on THE SHADOW (part 2), part 2 of Capt. Marvel index, Williamson Collector, "Capt. Marvel Shazams Again" by Jay Maeder and regular features.

#98-116 pages-Cover by Bill Black of Vampirella, article on Duncan Renaldo (The Cisco Kid), Capt. Marvel index part 3, WARP drawing by Neal Adams,and other features.

#101-84 pages-Bill Black cover of Capt. Marvel, article on old radio, "Critique", Comic Collectors Comments, Barry Smith drawing, Bill Black centerspread of an EC scene, Information Center, "Blackhawk" index, Frankenstein drawing by Don Newton, SF IN REVIEW, "The Williamson Collector", and more.

#103-124 pages-Full color cover by Morris Scott Dollens of an interplanetary scene, "Wood's World", "Focus On the N.Y. Con", Films Fantastique on THE FORBIDDEN PLANET, "Critique", SF IN REVIEW, "Pulps" on G-8, "The Williamson Collector", A look at Houstoncon, Flash Gordon page by Williamson from ad, Comic Collectors Comments, Information Center and more.

#106-124 pages-Don Newton cover of The Phantom, "Films Fantastique on THE THING FROM ANOTHER WORLD, "Wood's World", Information Center by Ray Miller, "The Williamson Collector", Capt. Marvel Jr. art

#107-100 pages-Color cover of Capt. Marvel, "Cliffhangers" on THE SPIDER'S WEB, "The Williamson Collector", "Pulps" on Ray Bradbury (part one), Comic Collector's Comments, Information Center, "Science Fiction in Review", "Wood's World" with Center, indexes to AMAZING ADVENTURES, TALES TO ASTONISH, TALES OF SUSPENSE, and more.

#114-80 pages-Cover by Berni Wrightson, Interviews with Carmine Infantino, Stan Lee and Roy Thomas, three page Namor strip by Mike Zeck; Ka-Zar and Conan illos by Mike Zeck, "The Williamson Collector", Information Center, indexes to tv's THE AVENGERS (1st season), THE MAN FROM UNCLE 4th season, the Atom comics, Dick Tracy four color index, Gyro, Daisy & Granma 4-colors index, and more.

#117-84 pages-Color cover by Berni Wrightson, back cover by Wrightson and Zeck, article on THE GREEN HORNET tv series, "Subjectivity" part one drawn by Mike Zeck, "EC Artist Collector", THE PERTWILLABY PAPERS part one, Comic Collectors Comments, Information Center by Don Rosa, tv's AVENGERS part 4, WILD WILD WEST 2nd season, George Pal's Puppetoons and more.

#119-84 pages- Front cover(Conan) and back cover (SF scene) both by Mike Zeck, long article on "SPACE: 1999" with many photos, article on Mike Zeck's coming pro work, article on Spirit TV movie, report on 1975 NY STAR TREK Con, PERTWILLABY PAPERS part 3, and regular features.

#120-88 pages-Front cover by Steve Fabian of Dr. Fate, "Dr. Fate" article by Ray Miller, "Forbidden Planet: Revisited", "Pertwillaby Papers" conclusion, EC comics articles, etc.

#121-80 pages-Full color cover by Don Rosa; this special Vaughn Bode memorial issue features an interview with Bode, an analysis of his strip "Sunpot", a retrospective look at Bode's work and career by George Beahm and much more including a great deal of rare little seen Bode art.

#122-88 pages-Front and back covers of the Man-Thing by Mike Ploog, an interview with Rod Serling, an article on Rod Serling, an index to KOLCHAK:THE NIGHT STALKER, LOST IN SPACE index part one, a thirteen-page retelling of the STAR TREK episode "The Tholian Web" using over 30 stills, "MAXOR OF CIROD" part one, DELL COMICS column with part one of "Pogo" article, art by R.C. Harvey, and regular features.

#123-84 pages-Front and back cover by Steve Fabian of scenes from MAXOR OF CIROD, "A Look At Space: 1999", "JAWSMANIA STRIKES!", "Maxor" part 2 by J.A. Richardson, werewolf strips drawn by Kerry Gammill and Alan Hanley, report on the Orlandocon, "EC Artist Collector", part 2 of Dell Comics column on "Pogo" and regular features.

#124-84 pages-Two color front cover of Warlock by Bob Susor, back cover of Conan by Mike Zeck; "Subjectivity" part 1; "Maxor" part 3; nine page article on "The Outer Limits"; E.C. Artist Collector, and other regular features.

#125-84 pages-FULL COLOR front and back covers by Wrightson, "Subjectivity" part two, "Maxor" part four, "Kelly-Pogo Portfolio" part one, "Dr. Wertham and the Classics Horror", "E.C. Artist Collector", "Information Center" by Don Rosa, Comic Collector's Comments, Critique, etc.

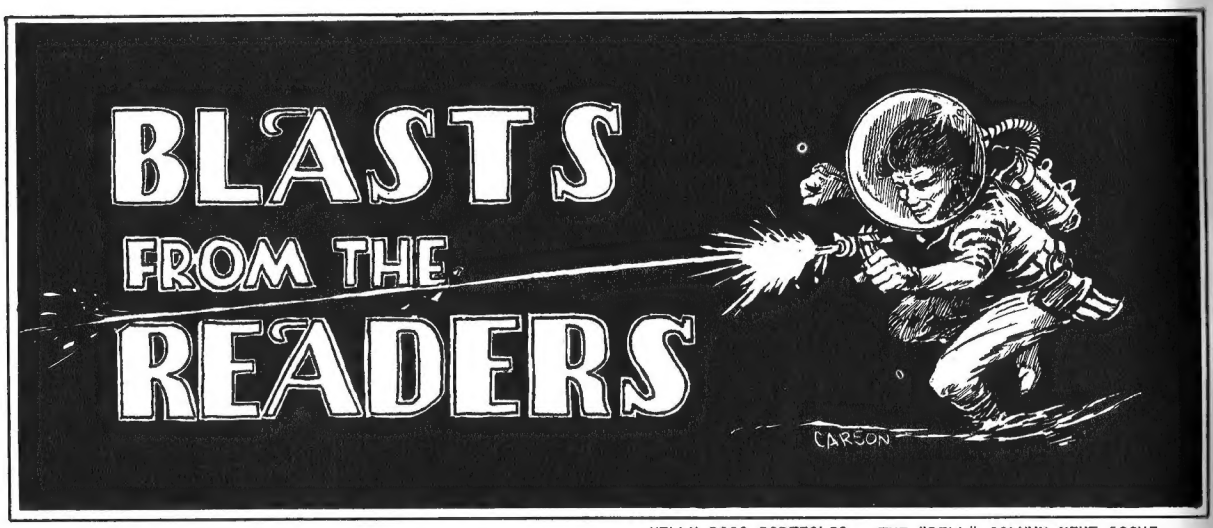
DEALERS, TAKE NOTE!

THE RBCC IS FOR YOU TOO. ASK DEALERS SUCH AS BUD PLANT, BOB SIDEBOTTOM, LARRY CHARET, THE BOOKIE JOINT AND OTHERS WHO CARRY EACH CURRENT ISSUE.

THE DEALER'S RATES ON CURRENT ISSUES ARE: 10 or more for $1.00 each, 20 or more 75¢ each, 50 or more 60¢ each.

THE DEALERS RATES ON BACK ISSUES (SUCH AS THE BODE' ISSUE, #121) ARE: 10 or more $1.10 each, 20 or more $1.00 each, 50 or more 90¢ each, 100 or more 70¢ each. IF YOU WANT TO ORDER ANY BACK ISSUES OTHER THAN THE BODE' ISSUE INQUIRE FIRST AS ONLY A COUPLE OTHERS ARE OF SUFFICIENT QUANTITY TO SELL WHOLESALE.

IT IS BEST TO ORDER CURRENT ISSUES PRIOR TO PUBLICATION SO THAT THEY CAN BE SHIPPED TO YOU AS SOON AS I RECEIVE THEM FROM THE PRINTER. AN RBCC IS CONSIDERED A CURRENT ISSUE UNTIL THE NEXT ISSUE IS PUBLISHED.



EDITORIAL

THE FRONT COVER THIS ISSUE BY MIKE ZECK HAS AN INTERESTING STORY BEHIND IT. IT WAS DONE AS A COVER FOR CHARLTON'S TITLE "MONSTER HUNTERS" AND WILL BE APPEARING ON THERE IN A FEW MONTHS...SORT OF. THIS VERSION WAS DRAWN BY MIKE, COLORED AND SENT TO THEM. THEY ACCEPTED IT UNTIL THEY STARTED USING THE PRICE CODE SYMBOLS ON THE COVERS AS THEY THEN DISCOVERED THAT THE SYMBOL WOULD HAVE TO GO WHERE THE HEAD OF THE VAMPIRE'S VICTIM IS. THEY RETURNED IT TO HIM TO SEE IF HE COULD WIDEN THE BORDERS SO THEY COULD REDUCE THE DRAWING MORE, BUT IT WOULD HAVE BEEN SUCH A HASSLE THAT MIKE FOUND IT EASIER TO JUST COMPLETELY REDRAW IT. THUS THE VERSION WHICH WILL APPEAR ON MONSTER HUNTERS WILL HAVE THE ANGLE CHANGED SLIGHTLY SO THAT IT WILL BE SIMILAR TO THIS ONE, BUT NOT IDENTICAL. THIS PROBABLY WON'T APPEAR UNTIL SOMETIME LATER THIS SUMMER.

SPEAKING OF MIKE ZECK, THE SOLOMON KANE STRIP WHICH I ANNOUNCED THAT MARVEL HAD COMMISSIONED FROM HIM LAST SUMMER, WILL FINALLY BE APPEARING IN THE VERY NEAR FUTURE IN AN ISSUE OF "SAVAGE SWORD OF CONAN". THE STRIP WAS PENCILLED LAST JUNE AND SENT TO MARVEL FOR THEM TO LETTER AS MIKE WAS GIVEN THE STORY AND TOLD TO BREAK IT DOWN INTO PANELS. HE DID SO AND NEVER HEARD ANY MORE ABOUT IT FOR SIX MONTHS FOR A VARIETY OF REASONS INCLUDING THE CANCELLATION OF "KULL AND THE BARBARIANS", THE MAGAZINE IT HAD ORIGINALLY BEEN INTENDED FOR. BUT IT IS NOW COMPLETELY FINISHED AND WILL APPEAR SOON. MIKE HAS NOW JUST BEGUN DRAWING A TWENTY-TWO PAGE STRIP FOR AN ISSUE OF "MONSTER HUNTERS", AND HE HAS MANY STRIPS ALREADY IN THE HANDS OF CHARLTON AND SOME OTHERS ON THE STANDS RIGHT NOW, AS WELL AS SEVERAL COVERS.

THE BACK COVER ARTWORK ON THIS ISSUE BY TOM SUTTON IS OWNED BY MARK BURBEY AND IS PREVIOUSLY UNPUBLISHED. TOM SUTTON IS ALSO DOING A SPECIAL KING KONG DRAWING FOR THAT SPECIAL ISSUE OF THE RBCC I HAVE IN THE WORKS, AND STEVE FABIAN IS DOING A DRAWING BASED ON A SCENE FROM RAY BRADBURY'S "A SOUND OF THUNDER" FOR THE COVER OF THE SPECIAL BRADBURY ISSUE. NEXT ISSUE WILL HAVE A BACK COVER BY STEVE FABIAN OF MAGNUS ROBOT FIGHTER TO COINCIDE WITH THE ARTICLE I'LL BE DOING IN THAT ISSUE. THE FRONT COVER WILL BE BY KERRY GAMMILL OF A SCENE FROM "SUBJECTIVITY".

ALTHOUGH THERE ARE ONLY TWO PAGES IN THE CHAPTER OF "SUBJECTIVITY" THIS ISSUE, I'M SURE YOU'LL AGREE THAT THEY ARE QUITE STRONG ENOUGH TO STAND BY THEMSELVES. KERRY WAS PRESSED FOR TIME DUE TO HIS MOVING BUT NEXT ISSUE HE'LL HAVE THE CONCLUDING FOUR PAGES OF THE STRIP AS WELL AS THE PROMISED COVER. I BET YOU NEVER THOUGHT YOU'D SEE IT.

THE "DELL COMICS" COLUMN WILL RETURN NEXT ISSUE AS THERE WASN'T ROOM FOR IT THIS TIME DUE TO THE LONG ARTICLE ON E.C. PRETRENDS AND THE SECOND PART OF THE KELLY-POGO PORTFOLIO. THE "DELL" COLUMN NEXT ISSUE WILL COVER ARTIST FRANK THOMAS AND HIS WORK IN ANIMAL COMICS AND NEW FUNNIES. THE KELLY-POGO PORTFOLIO WILL ALSO CONTINUE NEXT ISSUE WITH A RARE MAGAZINE ARTICLE ON KELLY FEATURING SOME VERY FINE POGO ART THAT WAS DONE ESPECIALLY FOR THAT ARTICLE. I STILL HAVE THAT EXCELLENT ARTICLE ON "THE GLOB" PLANNED TO RUN VERY SOON. AS ANNOUNCED LAST ISSUE, THE POGO STRIP REPRINTED IN THIS ISSUE IS THE VERY FIRST POGO STRIP AND IS FROM THE RARE ANIMAL COMICS #1 FROM 1942.

IN CASE YOU HAVEN'T ALREADY NOTICED, I'M INVOLVED IN TWO NATIONAL CONVENTIONS THIS SUMMER. THE FIRST IS IN TAMPA, FLORIDA ON JUNE 11-13 AND IS CALLED "TREKON" AND IS OBVIOUSLY A STAR TREK CONVENTION. IN JULY I'M WORKING WITH THE RBCC'S OWN DON ROSA ON "OMNICON" ON JULY 16-18 IN LOUISVILLE, KENTUCKY. THIS LATTER ONE IS A COMBINATION STAR TREK AND COMICS CON AS YOU CAN SEE FROM THE AD ELSEWHERE IN THIS ISSUE. DON AND I WOULD BOTH LIKE TO SEE AS MANY OF YOU THERE AS POSSIBLE AS WELL AS AT THE TREKON. FOR THOSE OF YOU WHO FREQUENT CONS, I'LL BE IN BOSTON FOR THE STAR TREK CONVENTION THERE OVER EASTER WEEKEND.

I JUST RECEIVED NOTICE IN THE MAIL THAT EAST COAST COMIX, THE PUBLISHERS OF THE FULL COLOR E.C. REPRINTS, HAVE CEASED PUBLICATION PERMANENTLY. THOSE BACK ISSUES THEY STILL HAVE IN STOCK ARE AVAILABLE BUT NO NEW ONES WILL BE PUBLISHED, AND SUBSCRIPTION MONEY CAN BE USED AS CREDIT TOWARD PURCHASING WHAT THEY STILL HAVE IN STOCK. I RECALL THAT WHEN THEY FIRST STARTED PUBLICATION THEY CLAIMED THAT THEIR REPRINTS WOULD NOT BECOME COLLECTOR'S ITEMS WHICH WOULD RISE IN PRICE AND THAT THEY WOULD REPRINT ISSUES WHICH THEY SOLD OUT OF. AT THE TIME, G.B. LOVE, FORMER PUBLISHER OF THE R.B.C.C. WHO UNDERSTANDS THE PITFALLS OF BUSINESS BETTER THAN MOST, SAID THAT THEY'D NEVER GO BACK TO PRESS ON ANY OF THEIR REPRINTS. NO PREDICTION, JUST ECONOMIC LOGIC. I FOR ONE FELT, AND STILL DO FEEL, THAT THEIR REPRINTS WOULD HAVE DONE BETTER IF THEY'D BEEN ON A BETTER GRADE OF PAPER INSTEAD OF THE SAME CHEAP PAPER NORMAL COMICS ARE PRINTED ON. THEIR PACKAGE WAS GOOD, BUT NOT AS ATTRACTIVE AS IT COULD HAVE BEEN.

* * * * * * * * * * * * *

JAMES:

I was a little skeptical as to RBCC's future after Gordon Love left the mag, but I have to say that you have done nothing but improve RBCC since you first took over. It is extremely artistic in lay out, and the Information Center alone is worth the price of the entire book.

Dennis Stenerson
824 Prospect Street
Belvidere, Ill. 61008

THE BACKGROUND INFORMATION BEHIND THE FOLLOWING IS THAT HE APPARENTLY SENT $2.50 FOR FIVE ISSUES IN RESPONSE TO A VERY OLD AD IN MARVEL COMICS, I EXPLAINED THE DIFFERENCE IN PRICE NOWADAYS, BUT ACCIDENTALLY SENT HIM TWO COPIES OF #125, ALTHOUGH THAT ERROR WAS CORRECTED AS SOON AS I WAS MADE AWARE OF IT. ODDLY ENOUGH, THIS LETTER WAS ADDRESSED TO ME USING THE ADDRESS KEY I INCLUDE IN MY "BUYER'S GUIDE" ADS. BUT ON WITH THE SHOW.

Dear James,

I recently subscribed to RBCC. I sent for 5 issues but you wrote me back saying I only get two.

Now you have sent me two issues of no. 125. What the Hell do I need with two issues of 125?

I guess it don't matter if you send me my other RBCC I'm supposed to get because:

1. Your mag stinks
2. It's boring
3. There's nothing in there at all.

Bill Vanderford
4842 N. Highland
Kansas City, MO. 64118

P.S. Why don't you get into an other business. I don't think that you know anything about good comics.

O.K.

EDITOR'S NOTE: THE ABOVE LETTER IS REPRODUCED WITH ALL ITS ORIGINAL SPELLING ERRORS SO AS TO PLACE IT IN ITS PROPER CONTEXT. THE LETTER WAS ALSO ORIGINALLY HAND WRITTEN IN GREEN INK SO THAT I WENT HALF BLIND TRYING TO READ IT. THE ORIGINAL WILL BE KEPT ON DISPLAY IN THE SFCA ARCHIVES FOR ANYONE WHO WISHES TO VIEW THE CURIOSITY.

Dear James,

RBCC 124 was great from cover to cover. The highlights of this issue being the fantastic part 1 to "Subjectivity" and the fabulous part 3 to Adkins "Maxor of Cirod".

The info center was up to its usual excellance again.

The "Outer Limits" article was very interesting and the photos were great.

I love Ray Bradbury and I was happy to see something on him.

Part 3 of Pogo in "Dell Comics Are Good Comics" was as good as parts one and two. Critique, Comic Collector's Comments, the review of the 75 San Diego Con (it was great, I wish I were there), the article on Howard the Duck and everything else all combined made this a very good issue.

Thanx for the Enjoyment.

Jeff Clark
71 Sandy Ct. Rt.1 Box 3m
West Hurly, N.Y. 12491

Dear Jim,

I'm pleased to hear that you'll be doing no STAR TREK material. [NOT EXACTLY. ALTHOUGH THERE'LL BE NO STRICTLY STAR TREK ARTICLES SUCH AS PAST ISSUES HAVE HAD, THIS BEING TRANSFERRED TO MY SEPARATE ST ZINE "ENTERPRISE INCIDENTS",THERE WILL BE SHORTER STAR TREK ARTICLES FROM TIME TO TIME ON A MORE GENERAL AND MASS APPEAL LEVEL SUCH AS ONE NEXT ISSUE ON THE GIGANTIC ST CON WHICH WAS HELD IN NEW YORK IN JANUARY AT THE CONRAD HILTON WHICH DREW 20,000 PEOPLE, INCLUDING CANDICE BERGEN, DRASTICALLY OVERSOLD THE CONVENTION, HAD RIOTS OUTSIDE THE HOTEL WHICH POLICE HAD TO BREAK UP (BUT WHICH PEOPLE UPSTAIRS IN THE CONVENTION NEVER KNEW ABOUT AT THE TIME) AND HAD VIRTUALLY THE ENTIRE CAST AS GUESTS. INSTEAD OF PHOTOS, THE ARTICLE WILL BY ILLUSTRATED BY DON ROSA.] I like a more "balanced diet" and would prefer to see more EC related stories, articles, etc. In fact, what's the chance of doing two or three pages per RBCC on "The E.C. Artist Collector"? This is one of your finer regular features which I flip to first with each new issue of RBCC!

For what it's worth, I didn't like the Bode' issue one bit. Pure trash! [I COULDN'T AGREE WITH YOU LESS AND IN FACT I COULD DO AN ENTIRE ARTICLE MYSELF ON THE ASPECTS OF BODE'S WORK WHICH I FEEL ARE IMPORTANT AND WHICH WILL MARK HIM FOR YEARS TO COME AS ONE OF THE FINEST AMERICAN CARTOONISTS OF THE TWENTIETH CENTURY.]

I hope you continue to give us more artist related "goodies" such as the EC Artist Collector. [OF THAT YOU CAN BE SURE.]

Jim Sands
P.O. Box 2084, Univ. Station
Enid, Okla. 73701

Jim:

You have done a superb job with the RBCC since stepping into G.B.'s shoes. You have made an excellent fan publication into an even better one, and I'm glad to be able to participate in its production. But along with all its good points, there is one part of the RBCC that is bothering me.

Critique is one of the book's best regular features. But having been involved with it since its inception, I think I've earned the right to say what I'm about to say. The majority of the reviews are good; thorough and informative. But there are some, namely those by J.B. Clifford, which should either be lengthened considerably or discarded entirely. This is where you should really play your role as editor to the hilt. In many of his reviews, all he primarily says is, "Here we have a fanzine. It has pages, ink, staples, and is evenly bound. There is art on the cover and words throughout the book." For clear-cut examples, merely look at his reviews of WISE UP! #12 and MORPHEUS #2 in RBCC #125, or his reviews of OUTWORLDS #24, PARADOX #9, SIEGE #1, and JINNIA CLAN JOURNAL Vol. 2, #7 in RBCC 124. Granted, these aren't major fanzines, but if Clifford can go into depth on SQUA TRONT #6, why can't he do the same with MORPHEUS #2? If he doesn't care enough about certain zines to review them properly, then he shouldn't be reviewing them at all. Sure, when I first started doing reviews for Critique, I turned in a few that were as equally nonexistent. But not for long. I learned quickly to go in to further depth about the books I was reviewing or drop it all right there. It's an insult to the readers to turn in a 4 sentence review.

Other than that, you're doing a great job. I'm also glad to hear that INFORMATION CENTER is expanding to 12 pages.

Mark Burbey, 3400 NW 14 Street,
Miami, Florida 33125

ENTERPRISE INCIDENTS

NOW, THE FIRST NEW PUBLICATION FROM THE S.F.C.A. IN TWO YEARS! FANS HAVE RESPONDED ENTHUSIASTICALLY TO THE STAR TREK ARTICLES WHICH HAVE APPEARED IN THE RBCC OVER THE PAST COUPLE YEARS. NOW THIS SAME QUALITY HAS BEEN TRANSFERRED INTO A NEW STRICTLY STAR TREK ORIENTED FANZINE. THIS PUBLICATION IS 8 1/2 X 11, FORTY PAGES LONG AND PRINTED ON SLICK PAPER WITH HEAVY CARDBOARD COVERS.

ENTERPRISE INCIDENTS #1 LEADS OFF WITH A FANTASTIC COVER BY STEVE FABIAN OF MR. SPOCK FROM "AMOK TIME" (IT'S PICTURED ON THE LEFT). THE EPISODE "AMOK TIME" ITSELF IS RECOUNTED IN STILLS AND CAPTIONS IN A SPECIAL TEN PAGE FEATURE. THIS FEATURE ALSO INCLUDES A RARE PUBLICITY STILL OF SPOCK AND T'PRING WHICH HAS NEVER BEEN PUBLISHED BEFORE IN ANY MAGAZINE. "IS THE MAGIC OF STAR TREK MORE THAN SKIN DEEP?" BY DELLA HAWKS DISCUSSES THE VARIOUS KINDS OF STAR TREK FANS, BOTH GOOD AND BAD. THIS ARTICLE ALSO INCLUDES TWO LITTLE SEEN PUBLICITY STILLS FROM "THIS SIDE OF PARADISE" AND "THE PARADISE SYNDROME" AS WELL AS THE RARE SHOT FROM "THE MENAGERIE" OF STAR BASE 11 (WHICH IS PARTIALLY PICTURED BELOW). JOHN COLICOS, WHO PLAYED THE KLINGON COMMANDER KOR IN "ERRAND OF MERCY", IS INTERVIEWED AND HE DISCUSSES STAR TREK AS WELL AS HIS LONG FRIENDSHIP WITH WILLIAM SHATNER. MANY PHOTOS ACCOMPANY THIS PIECE. "THE STAR TREK SPECIAL EFFECTS MODELS" COVERS THE VARIOUS SHIPS USED ON STAR TREK AND INCLUDES MUCH BEHIND THE SCENES INFORMATION AND PHOTOGRAPHS. SPECIAL PREVIOUSLY UNPUBLISHED STAR TREK ORIENTED INTERVIEWS ARE FEATURED WITH GENE RODDENBERRY, HARLAN ELLISON, NORMAN SPINRAD, GEORGE TAKEI AND JAMES DOOHAN. THERE IS ALSO CENTERSPREAD ARTWORK BY PAUL GORMAN, A BACK COVER BY MIKE McKENNEY AND AN EXCELLEN INSIDE FRONT BY RALPH FOWLER OF A SCENE FROM "AMOK TIME".

ORDER FOR $2.00 + 25¢ POSTAGE FROM: JAMES VAN HISE, 1014 SALZEDO #2, CORAL GABLES, FLORIDA 33134

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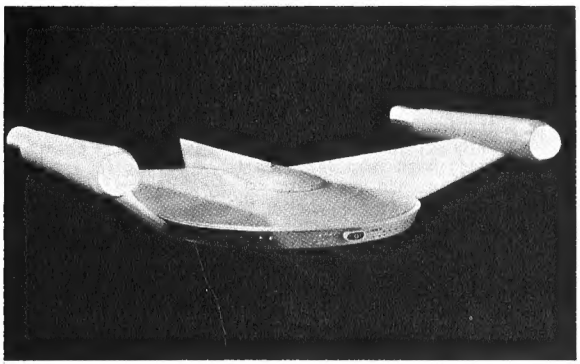

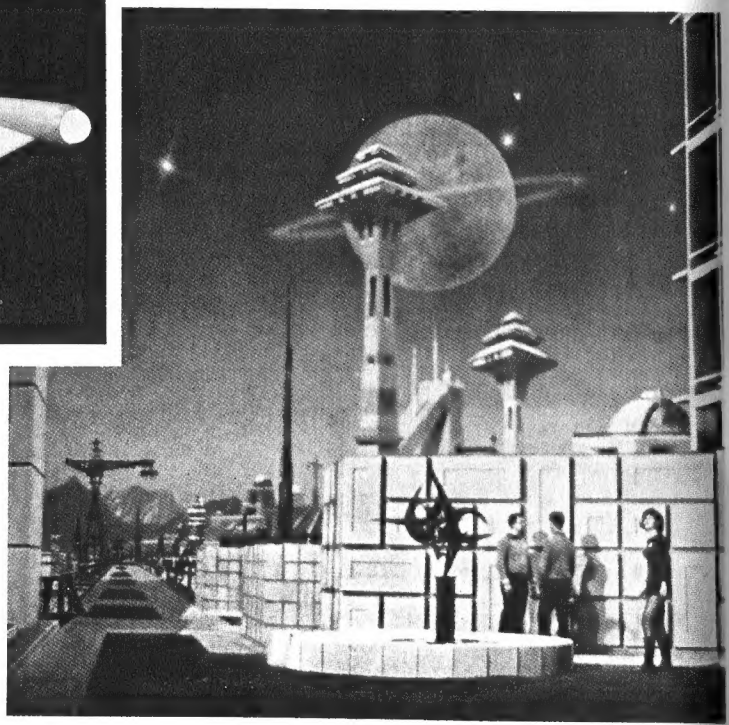

SUBJECTIVITY

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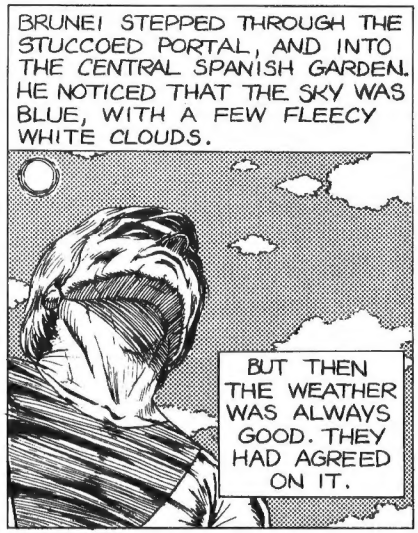
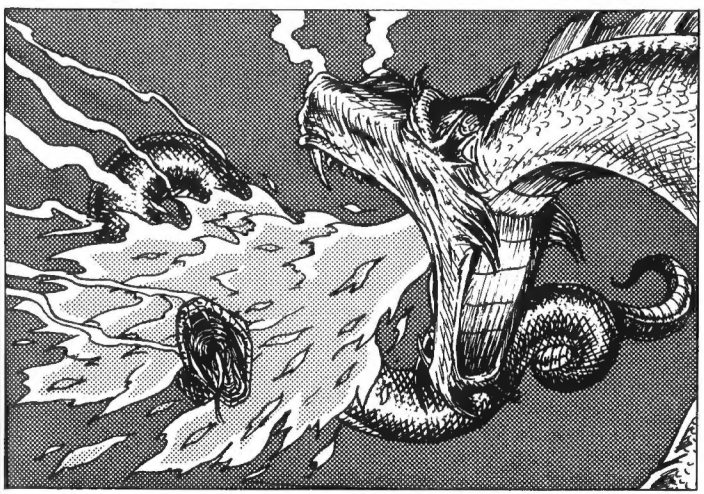
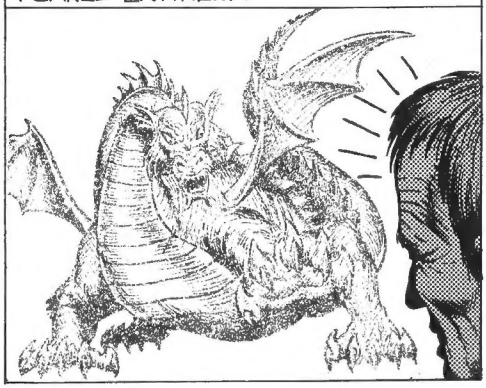
In parts one and two we saw Earth in the not too distant future in which the planets and moons in our solar system had been colonized. Following this, Man had turned his attention to the stars and run into a stone wall. A faster than light was finally considered an impossibility, and so it was given up. But the Solar Government did not give up so easily, especially in light of the signs of racial claustrophobia which were gripping mankind. Therefore, the Solar Government took a slightly different point of view towards intersteller travel. Man must go to the stars. Period. Therefore man will go to the stars. A drive was developed to propel a spaceship at half the speed of light and a ship was built around it, outfitted with every conceivable safety device and a crew of ten carefully psyched, screened and trained near-Supermen. The ship was launched on a sixteen year round trip to centaurus. It never came back. Two years out the crew went mad. But the Solar Government did not give up. The next ship had five near-Supermen and five near-Superwomen...and lasted a year and a half. Tries with bona-fide Supermen bettered that only slightly. Thus, since the cream of the race had failed, they gave the dregs a chance. But ships manned by homosexuals, lesbians, schizophrenics, catatonics, paranoids, sadists and masachists, all went mad. But the Solar Government still would not give up. Monomania had produced great things in the form of a C/2 drive, but it had also produced unspeakable horrors. With ship #13 they tried something different. The crew of ship #13 would attempt to cope with the terrible reality of intersteller space by denying that reality with a new hallucinogen known as Omnidrene. The mixed crew of social misfits, seemingly headed by Oliver Brunei, began taking the capsules as the ship passed Pluto. They found they could create vivid illusions which they could make all the others see along with them. All went well until one day Marsha Johnson came screaming into the central area followed by a gigantic snake...which they couldn't wish away! They conjured up Lazar's gentle dragon to chase it off, but his dragon, which destroyed the snake, was no longer five feet long and bovine, but twelve feet long and hideous. Quite literally a snake had entered their garden of Eden and they were beginning to lose control of their hallucinations...if that's all they were!

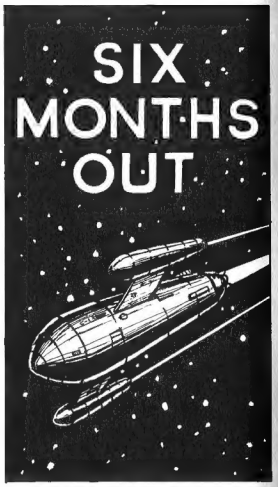

BRUNEI STEPPED THROUGH THE STUCCOED PORTAL, AND INTO THE CENTRAL SPANISH GARDEN. HE NOTICED THAT THE SKY WAS BLUE, WITH A FEW FLEECY WHITE CLOUDS.
BUT THEN THE WEATHER WAS ALWAYS GOOD. THEY HAD AGREED ON IT.



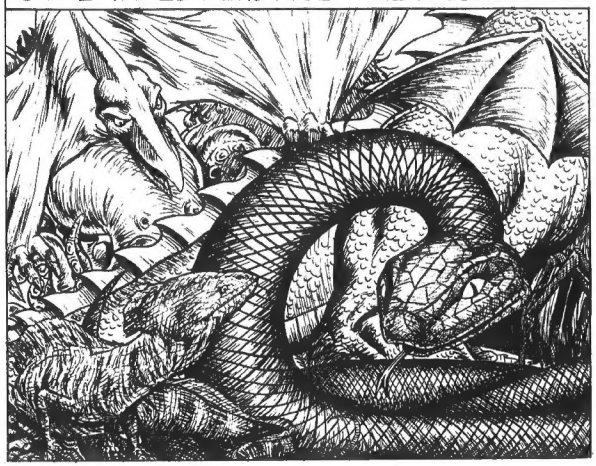
BRUNEI SUDDENLY NOTICED THAT LAZAR WAS ASHEN. HE ALSO NOTICED THAT THE DRAGON WAS TURNING IN THIER DIRECTION.

LAZAR NODDED. THE DRAGON FLICKERED AND WENT PALE, BUT IT WAS OVER A MINUTE BEFORE IT DISAPPEARED ENTIRELY.





THINGS WANDERED THE PASSAGEWAYS AND HAUNTED THE CABINS. MARSHA'S SNAKE WAS BACK. AND THERE WAS LAZAR'S DRAGON, WHICH SEEMED TO GROW LARGER EVERY DAY. THERE WAS ALSO A BASILISK, A PTERODACTYL, A VAMPIRE BAT WITH A FIVE-FOOT WINGSPAN, AN OLD FASHIONED RED SPADE-TAILED DEMON AND OTHER ASSORTED HORRORS.



EVEN OLIVER BRUNEI'S FRIENDLY ST. BERNARD HAD GROWN TO MONSTROUS SIZE, TURNED PALE GREEN, AND GROWN LARGE YELLOW FANGS.

ONLY THE SPANISH GARDEN IN THE COMMON ROOM WAS FREE OF THE MONSTROSITIES. HERE, THE COMBINED CONSCIOUS MINDS OF THE TEN CREW MEMBERS WERE STILL STRONG ENOUGH TO BANISH THE RAMPAGING HALLUCINATIONS. THE TEN OF THEM SAT AROUND THE FOUNTAIN, WHICH SEEMED A SHADE LESS SPARKLING. THERE WERE EVEN RAINCLOUDS IN THE SKY.

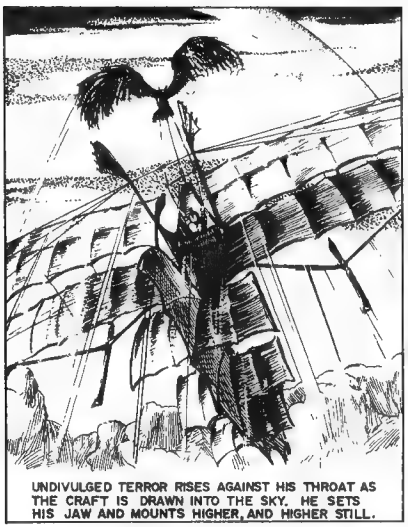
SO WE JUST HAVE TO STAY IN THE GARDEN, THAT'S ALL. THE FOOD'S ALL HERE, AND SO IS THE OMNIDRENE. AND **THEY** CAN'T COME HERE.
NOT YET.
THEY ALL SHUDDERED.
WHAT WENT WRONG?
NOTHING. THEY DIDN'T KNOW WHAT WOULD HAPPEN WHEN THEY SENT US OUT SO WE CAN'T SAY THEY WERE WRONG.
VERY COMFORTING. BUT CAN SOMEONE TELL ME WHY WE CAN'T CONTROL THEM ANY MORE?
WHO KNOWS? AT LEAST WE CAN KEEP THEM OUT OF HERE. THAT'S...
UGH! I THINK THAT'S A NEW ONE.
THE DRAGON'S HEAD APPEARED ALONGSIDE THE TYRANNOSAUR'S
WELL, AT LEAST THERE'S A FAMILIAR FACE.
VERY FUNNY.
GAMMILL
MARSHA SCREAMED. THE HUGE BLACK SNAKE THRUST IT'S HEAD THROUGH A PORTAL. AND THE FLAP OF LEATHERY WINGS COULD BE HEARD. AND THE SMELL OF SULFER.
COME ON! COME ON! LET'S GET THESE THINGS OUT OF HERE.
AFTER FIVE MINUTES OF INTENSE GROUP CONCENTRATION, THE LAST OF THE HORRORS WAS BANISHED.
IT WAS A LOT HARDER THIS TIME. THERE WERE MORE OF THEM. THEY'RE GETTING STRONGER. AND BOLDER.
MAYBE SOMEDAY THEY'LL BREAK THROUGH AND...
DON'T BE RIDICULOUS! JUST REMEMBER: THEY CAN'T KILL US. THEY AREN'T REAL.
YES, THE CREW WHISPERED IN A TINY, FRAIL VOICE,... THEY AREN'T REAL...

NEXT ISSUE: THE INCREDIBLE CONCLUSION!!

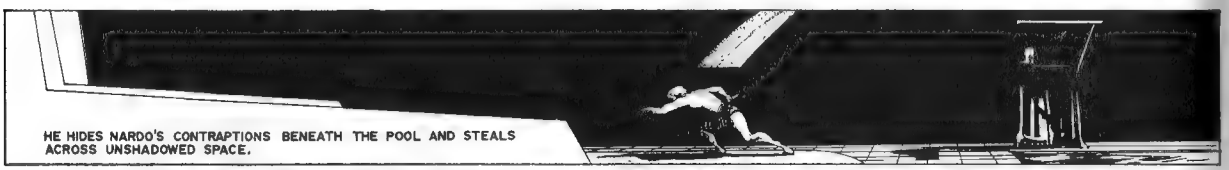
MAXOR OF CIROD

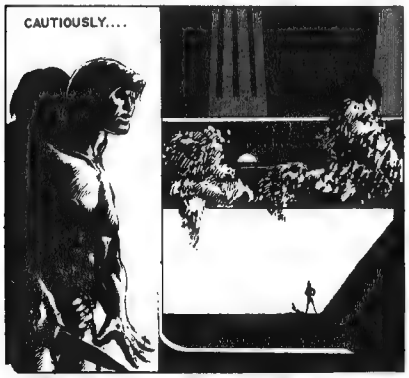
by JOHN ADKINS RICHARDSON-

IN PART ONE WE WERE INTRODUCED TO MAXOR, SWORDSMAN OF CIROD ON A DISTANT PLANET. MAXOR IS BODYGUARD AND LOVER TO PRINCESS AVLUV, BUT WHEN SHE IS KIDNAPPED, MAXOR IS BANISHED. MAXOR VOWS TO FIND AVLUV AND RETURN HER AND SETS OFF FOR THE CITY-STATE OF ATRAPS, AS IT WAS THEIR ADVANCED DEVICES WHICH MANAGED TO SPIRIT THE PRINCESS AWAY. MAXOR AND HIS MISSHAPEN AIDE, ULGAR, ARE CAPTURED BY THE ATRAPSIANS AND TAKEN TO THEIR CITY. BUT UPON BEING REUNITED WITH AVLUV HE FINDS THAT SHE WAS NOT TAKEN FOR RANSOM BUT RATHER TO HELP PROPOGATE THE ATRAPSIANS WHO CANNOT REPRODUCE NORMAL CHILDREN OF THEIR OWN. ULGAR APPARENTLY JOINS WITH THE PEOPLE OF ATRAPS TO TRADE HIS DEFORMED BODY FOR ONE SUCH AS THEIRS OF GLEAMING METAL. ULGAR CONVINCES THE ATRAPSIANS THAT AVLUV COULD BE RANSOMED FOR MANY MORE YOUTHS, AND THUS MAXOR IS SENT BACK TO CIROD TO CONVEY THE MESSAGE. HIS AIRSHIP CRASHES ON THE WAY IN THE DREADED ZONE OF DARKNESS, BUT AFTER MANY HARDSHIPS AND BATTLES WITH FIERCE BEASTS, HE MAKES HIS WAY THROUGH TO CIROD. HE FINDS HIMSELF ONCE MORE IN THE FAVOR OF THE KING THERE AND WITH THE AID OF OTHER CIRODEANS, HE PLOTS AVLUV'S RESCUE. USING AN AIRSLED DRAWN BY A GARGSFOWL STEED, HE STEELS INTO THE LAND OF ATRAPS. USING AN UNDERWATER BREATHING DEVICE, HE MAKES HIS WAY INTO THE CITY ITSELF! NOW ON TO PART FIVE FOR THE DYNAMIC CONCLUSION!!


UNDIVULGED TERROR RISES AGAINST HIS THROAT AS THE CRAFT IS DRAWN INTO THE SKY. HE SETS HIS JAW AND MOUNTS HIGHER, AND HIGHER STILL.

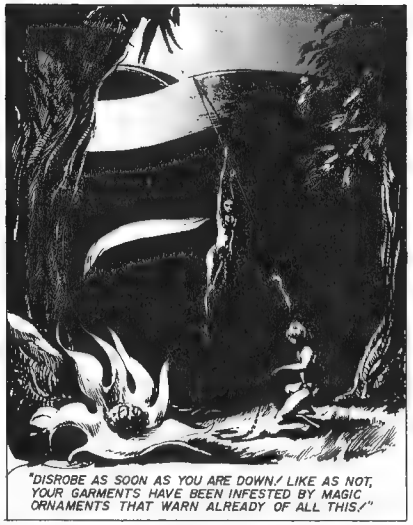
MAXOR TETHERS THE GARG IN A GLADE AND SETS ABOUT REPAIRING THE CRAFT. ACROSS THE CANAL, ATRAPS GLEAMS WITH STERILE LIGHT AS DAYTIME DRAWS TO A CLOSE.





FROM HER BALCONY AVLUV GAZES AT A MURKY SKY, DREAMING OF FAR-OFF CIROD, SHE THINKS AT FIRST THAT IT IS ONLY HER WISH SHE HEARS.

BUT, NO, IT IS HER LOVER'S VOICE./ "QUICKLY./" HE HISSES, AS HIS LINE SNAKES OVER THE PARAPET, "MAKE THIS HOOK FAST TO THE RAIL./"

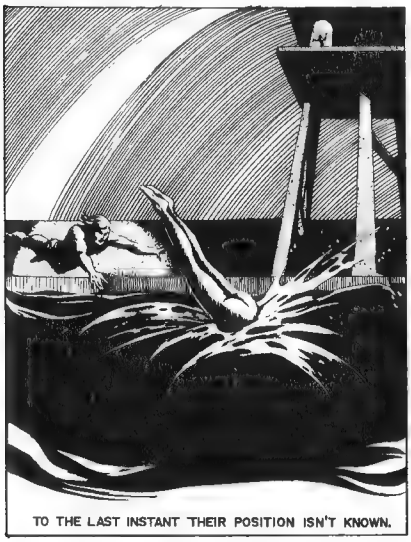

"DISROBE AS SOON AS YOU ARE DOWN./ LIKE AS NOT, YOUR GARMENTS HAVE BEEN INFESTED BY MAGIC ORNAMENTS THAT WARN ALREADY OF ALL THIS./"

THE PRINCESS RIDS HERSELF OF HER CLOTHES AS MAXOR SNAPS THE ROPE BACK DOWN.

THEY SCRAMBLE OVER THE WALL.

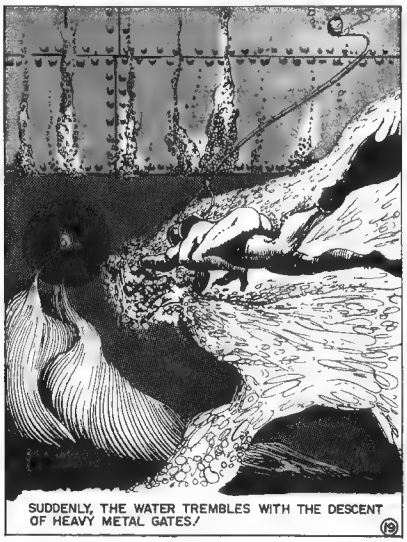
BUT MAXOR HAD BEEN RIGHT; ONU-MRA'S MEN ARE JUST ARRIVED./

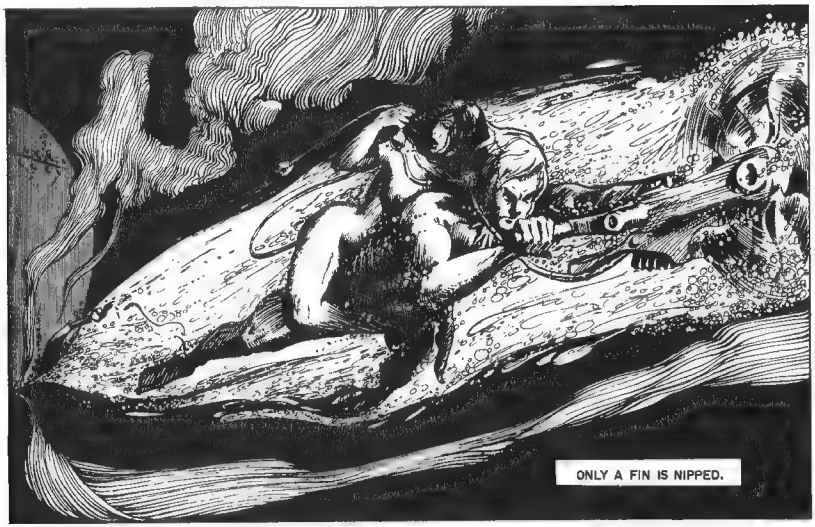
STILL, IT IS NIGHT. ONLY MAXOR KNOWS HIS DESTINATION, AND HIS EYES ARE LESS PERTURBED BY MOONLIGHT THAN ARE THOSE OF HIS PURSUERS. THE ATRAPSIANS DART FROM SHADOW TO SHADOW. THEIR SEARCHLIGHTS ONLY MAKE MORE OBSCURE WHATEVER FALLS OUTSIDE THE BEAMS.


TO THE LAST INSTANT THEIR POSITION ISN'T KNOWN.

MAXOR HAS PREPARED FOR AVLUV'S DEPENDENCY. CLUMSY WITH PANIC, HE PRAYS FOR CONFUSION TO SLOW THE SEARCH ABOVE.

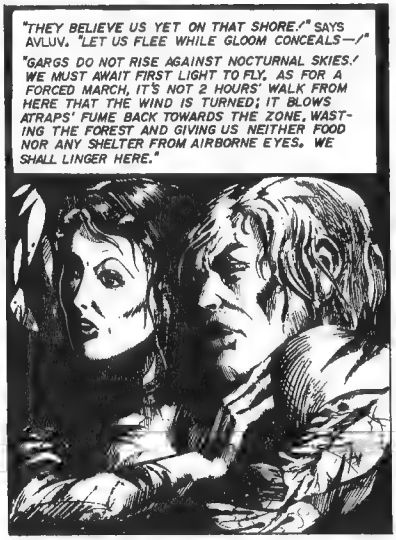
HIS POWERFUL ARMS CHURN AS LIGHT RAYS BEGIN TO STAB THE POOL.

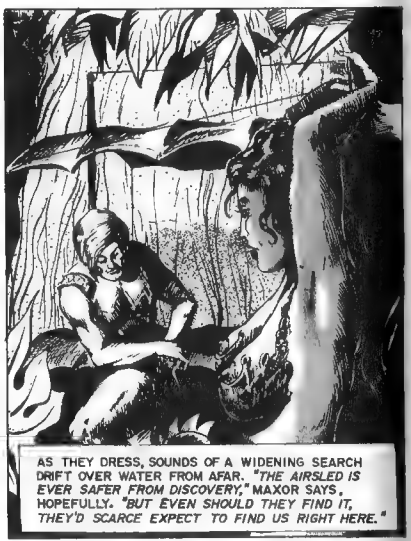

SUDDENLY, THE WATER TREMBLES WITH THE DESCENT OF HEAVY METAL GATES./

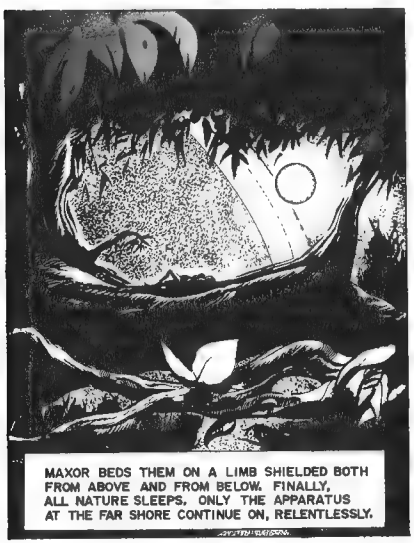

ONLY A FIN IS NIPPED.

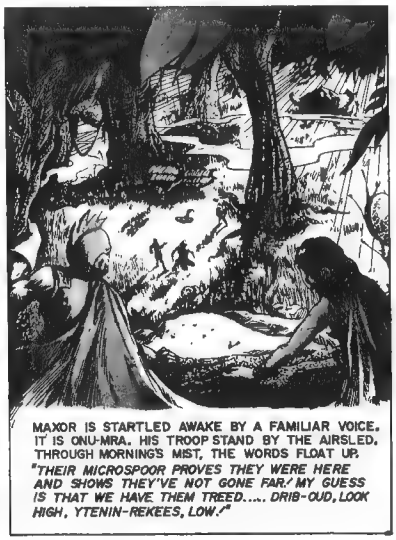
PATROL VESSELS SOON SHOW ARGUS-EYED HULLS. BUT THE SEARCHERS KNOW NOT OF NARDO'S WIT AND, SO, EXPECT BRIEF IMMERSION AND A SWIMMER'S RATE. THE BOATS HANG BESIDE THE WALL.

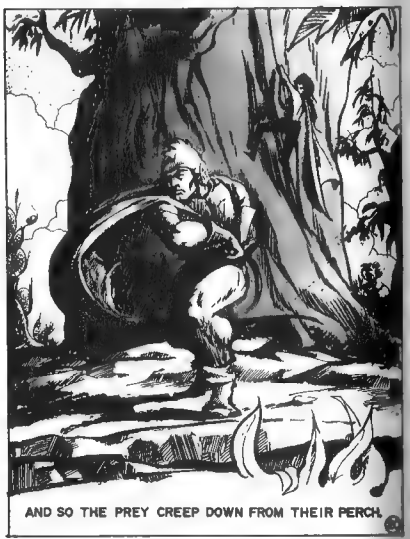
EASILY, THEN, THE FUGITIVES GAIN SHORE WHERE MAXOR BURIES THE MACHINE DEEP IN THE SILT.


"THEY BELIEVE US YET ON THAT SHORE," SAYS AVLUV. "LET US FLEE WHILE GLOOM CONCEALS—/"
"GARGS DO NOT RISE AGAINST NOCTURNAL SKIES./ WE MUST AWAIT FIRST LIGHT TO FLY. AS FOR A FORCED MARCH, IT'S NOT 2 HOURS' WALK FROM HERE THAT THE WIND IS TURNED; IT BLOWS ATRAPS' FUME BACK TOWARDS THE ZONE, WASTING THE FOREST AND GIVING US NEITHER FOOD NOR ANY SHELTER FROM AIRBORNE EYES. WE SHALL LINGER HERE."


AS THEY DRESS, SOUNDS OF A WIDENING SEARCH DRIFT OVER WATER FROM AFAR. "THE AIRSLED IS EVER SAFER FROM DISCOVERY," MAXOR SAYS, HOPEFULLY. "BUT EVEN SHOULD THEY FIND IT, THEY'D SCARCE EXPECT TO FIND US RIGHT HERE."


MAXOR BEDS THEM ON A LIMB SHIELDED BOTH FROM ABOVE AND FROM BELOW. FINALLY, ALL NATURE SLEEPS. ONLY THE APPARATUS AT THE FAR SHORE CONTINUE ON, RELENTLESSLY.


MAXOR IS STARTLED AWAKE BY A FAMILIAR VOICE. IT IS ONU-MRA. HIS TROOP STAND BY THE AIRSLED. THROUGH MORNING'S MIST, THE WORDS FLOAT UP.
"THEIR MICROSPOOR PROVES THEY WERE HERE AND SHOWS THEY'VE NOT GONE FAR./ MY GUESS IS THAT WE HAVE THEM TREED..... DRIB-OUD, LOOK HIGH, YTENIN-REKEES, LOW./"


AND SO THE PREY CREEP DOWN FROM THEIR PERCH.

WITH A BARBARIC WAR-CRY MAXOR STARTLES THOSE WHO SET OUT TO SURPRISE HIM.

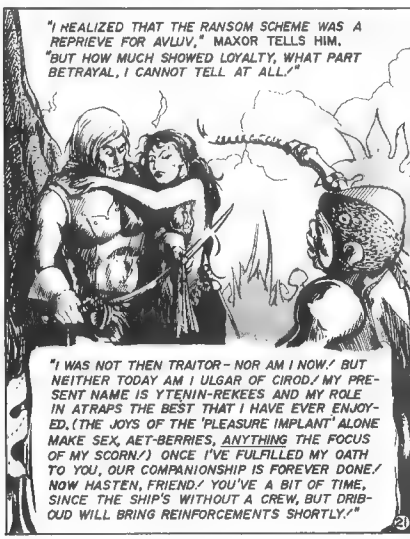
A RETURNING SWING SMASHES ONU-MRA UNCONSCIOUS./

THE PRINCESS HERSELF STRIKES DOWN A NEW ARRIVAL./

MAXOR HAS ATTACKED THE LAST STANDING, FROM BEHIND. THIS IS NOT THE TIME FOR CHIVALRY.

BUT THAT DAMNABLE 'BIRD-MAN./ MAXOR HESITATES, IN THAT INSTANT, AT HIS BACK, A BEAD IS DRAWN....

IT IS ULGAR, ALREADY AN ATRAPSIAN./ THE HOMELY FACE GRINS DOWN, *"I FEARED THAT YOU HAD NOT UNDERSTOOD THAT I HAVE GIVEN UP FLESH FOR YOU AS YOU HAD YOUR SHIELD TO ME./"*



"I REALIZED THAT THE RANSOM SCHEME WAS A REPRIEVE FOR AVLUV," MAXOR TELLS HIM. *"BUT HOW MUCH SHOWED LOYALTY, WHAT PART BETRAYAL, I CANNOT TELL AT ALL./"*

"I WAS NOT THEN TRAITOR – NOR AM I NOW./ BUT NEITHER TODAY AM I ULGAR OF CIROD./ MY PRESENT NAME IS YTENIN-REKEES AND MY ROLE IN ATRAPS THE BEST THAT I HAVE EVER ENJOYED. (THE JOYS OF THE 'PLEASURE IMPLANT' ALONE MAKE SEX, AET-BERRIES, ANYTHING THE FOCUS OF MY SCORN./) ONCE I'VE FULFILLED MY OATH TO YOU, OUR COMPANIONSHIP IS FOREVER DONE./ NOW HASTEN, FRIEND./ YOU'VE A BIT OF TIME, SINCE THE SHIP'S WITHOUT A CREW, BUT DRIBOUD WILL BRING REINFORCEMENTS SHORTLY./"

ULGAR'S NEW STRENGTHS ASSIST IN THE HITCHING UP AND POSITIONING OF THE AIRSLED. HE SAYS: "NOW THEN, PRINCESS, CUT THIS CABLE! I'LL BE HELPLESS AS IF I WERE A STONE ALONG A ROADWAY AND WILL NOT BE BLAMED BY MY NEW COMRADES FOR YOUR ESCAPE."

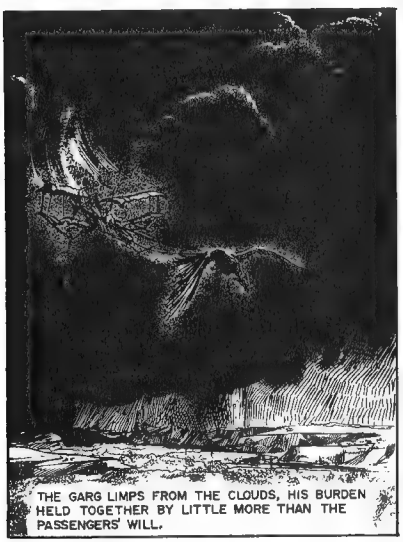
HIS SHINING HULK LIES IN THE GRASS AS THE AIRSLED LIFTS SHUDDERINGLY FROM THE MEADOW.

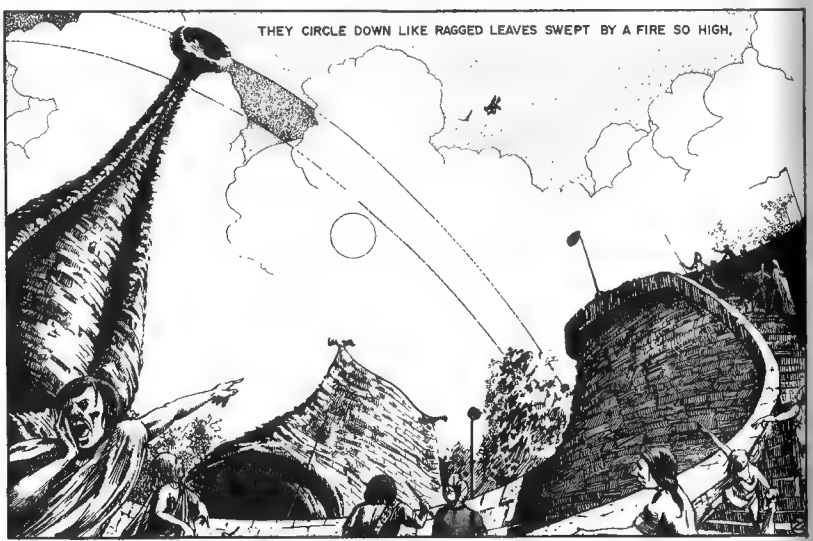
THEY HAVE HARDLY CLEARED THE TREETOPS WHEN AN ATRAPSIAN SHIP ZOOMS DOWN. ITS NET IS OUT.

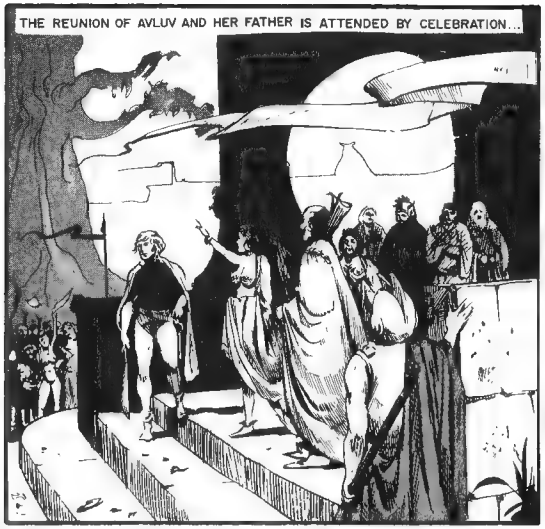
THE INTENDED VICTIMS STAY LOW. THE FRIGHTENED GARG FLIES AN UNPREDICTABLE COURSE AND IT IS ALL MAXOR CAN DO TO KEEP OUT OF REACHING BRANCHES.

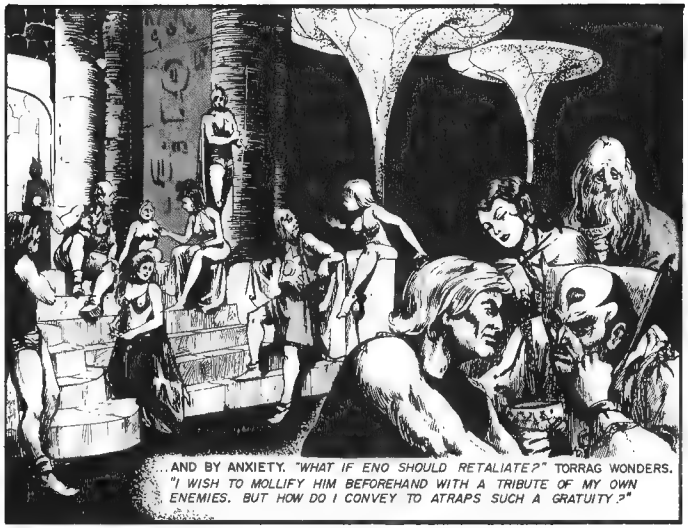
THE ATRAPSIANS ARE LESS FORTUNATE...

...AND FOR THE FOURTH TIME MAXOR ENTERS THE REGION THAT IS FOREVER DARK, THUNEROUS, AND FULL OF GUSTY GALES.


THE GARG LIMPS FROM THE CLOUDS, HIS BURDEN HELD TOGETHER BY LITTLE MORE THAN THE PASSENGERS' WILL.


THEY CIRCLE DOWN LIKE RAGGED LEAVES SWEPT BY A FIRE SO HIGH,


THE REUNION OF AVLUV AND HER FATHER IS ATTENDED BY CELEBRATION...


..AND BY ANXIETY. "WHAT IF ENO SHOULD RETALIATE?" TORRAG WONDERS. "I WISH TO MOLLIFY HIM BEFOREHAND WITH A TRIBUTE OF MY OWN ENEMIES. BUT HOW DO I CONVEY TO ATRAPS SUCH A GRATUITY?"

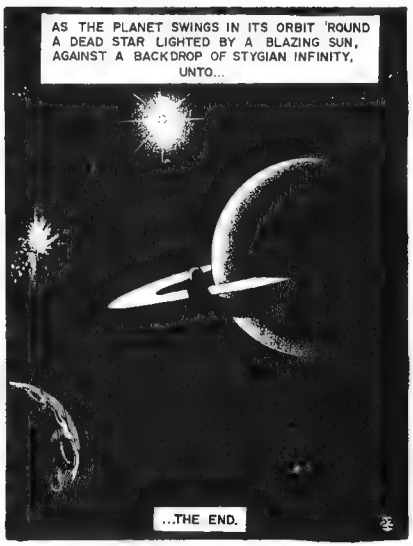
NARDO ANSWERS: "BY A SIGN UPON MY ROOF: IT SHOULD SHOUT THIS REALM'S INTENTIONS TO THE SKY. AND MAXOR SHALL STAND ALONGSIDE THE PRISONERS TO SHOW OUR GOOD FAITH.

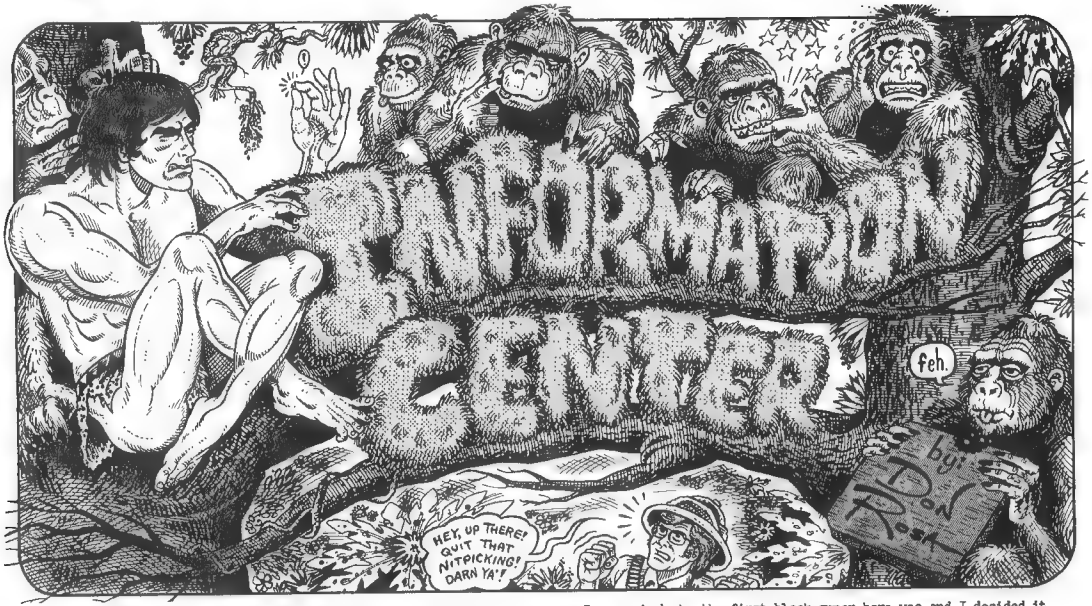
THUS IT COMES TO PASS THAT MAXOR MEETS HIS RECENT FOE AGAIN. ONU-MRA IS SANGUIN: "SWORDSMAN, YOU ARE THE WORTHIEST OF ALL ANTAGONISTS./ SAD THAT YOUR NOBLE BODY WILL SOON FALL TO RUIN FROM AGE./ OUGHT'NT YOU YOU PERHAPS JOIN YOUR ERSTWHILE COLLEAGUE? THEN YOU COULD DEFEAT TIME AS YOU HAVE DEFEATED OPPONENTS IN THE FIELD./"

"I'D NEVER JOIN THIS MONSTER WHO HAS FORSAKEN LIFE FOR ARTIFICE AND THE FAMILIAR FOR WHAT'S ALIEN./" MAXOR SAYS DISDAINFULLY. THE TWINKLE IN HIS EYE IS REWARDED BY ITS REFLECTION FROM BENEATH YTENIN-REEKES' SCOWLING BROW.

AND SO OUR CHARACTERS HAVE FULFILLED ALL THAT NECESSITY REQUIRED OF THEM. AND SO, CONTINUE ON — THINKING THAT THEY WILL IN THEIR PASSIONS MORE THAN JUST WHAT PREVIOUS CAUSE DEMANDS.....

.....OR CONFIDENT THAT THEY'VE CAUSED THROUGH SCIENCE SOME EVENT, WHEN IT IS BUT A CONTIGUOUS OCCURRENCE.


AS THE PLANET SWINGS IN ITS ORBIT 'ROUND A DEAD STAR LIGHTED BY A BLAZING SUN, AGAINST A BACKDROP OF STYGIAN INFINITY, UNTO...
...THE END.



* "You are traveling through another dimension. A dimension not only of questions and answers, but of indices. A dimension as vast as about 12 pages (more or less) and timeless as a snowball in heck. It is the middle-ground between the ridiculous and the sublime - between unerring fact and Drastic Fubar. And it lies between the pit of fans' aesthetic curiosity and the summit of their risibilities. A journey into a wondrous land whose boundaries indeed ARE that of imagination, Jupiter and beyond. Your next stop: THE INFORMATION CENTER ZONE!" dum-Dum-DUM-DUM!

COMIC BOOK HALL of FAME

Jim Crawford considers the greatest single comic of all time to be SILVER SURFER #1 "for its philosophical implications".

Brad Kukuk names GREEN LANTERN #85 & 86, the "drug issues".

Gene Kehoe favors GIANT-SIZE MAN-THING #4, CONAN #24, DR.STRANGE #1-5 serial, and STRANGE TALES (Warlock) #179.

Bill Ashton nominates DAREDEVIL #8, BATMAN #5, FANTASTIC FOUR ANNUAL #3, plus many issues of SUPERMAN and UNCLE $CROOGE!

And Steve Beery states that 4 comics that he would "be sure to take along headlong into atomic holocaust" are MR.MIRACLE #9, BRAVE & BOLD #79, FANTASTIC FOUR #55 and Marvel's "Red Nails" adaption-serial. I must warn readers, however, that atomic holocausts tend to make comic pages rather brittle and often discolored.

DRASTIC FUBARS or wot have you:

Greg Robertson reminds me that ACG's earliest comics were not such as ADVENTURES INTO THE UNKNOWN in 1948 -- ACG goes away back to the first issues of those funny-animal titles HA HA and GIGGLE comics in October 1943.

John Fishel notes that in my Lone Ranger comic index of recent vintage, I failed to list LONE RANGER #121-145 -- John also mentions that Charlton's earliest comic (re: a recent query) may have been MARVELS OF SCIENCE in 1946!

Also, I wonder how many readers even noticed, but somewhere amid my sticking the mess together, Jim putting together the RBCC and the printer printing (as printers are wont to do), pages 22 & 23 of last issue (IC pages) got themselves reversed. fascinatin', huh?

Hey -- remember two issues back when I gave a formula for determining the whole-number of an issue of WALT DISNEY'S COMICS & STORIES using the volume number? And last issue when Tryg Helseth sent in an axiom for calculating a WDC&S issue-number from the date? Well, this is getting rahther droll, but now Tryg is back with a postulate for finding the date of an issue of WDC&S using the number! (I guess this could come in useful in some instance). Anyhoo--

(X + 23289)/12 = date

X = WDC&S #; The whole part of the resulting value will equal the year -- for the month, multiply the decimal part by 12 and round off.

Examples: WDC&S #148 -- (148 + 23289)/12 = 23437/12 = 1953.083;
year = 1953, month = (.083)(12) = .996 = 1 or January, 1953.
WDC&S #327 --(327 + 23289)/12 = 23616/12 = 1968.00;
year = 1968-1 = 1967, month = (1)(12)=12 or December, 1967.
WDC&S #1000 --(1000+23289)/12 = 24289/12 = 2024.083;
which equals January, 2024! Hot dawg! With luck, I'll just make it!

By next issue I should be finished working on my formula for determining the plot of an issue's duck strip using only the moon-phase.

Su & Dave Bates tell me that there was a comic fan-zine that far outdates the ones I'd been mentioning. Phil Bronson of Hastings, Minn., published 3 issues of SCIENTI-COMICS, discussing current comic books and featuring amateur comic strips. The year? 1940!

I was asked who the first black super-hero was and I decided it was Marvel's Black Panther. Su & Dave Bates remind me that there was an earlier black hero starring in his own comic - though he was a western hero, not super. In 1965 Dell published 2 issues of LOBO concerning a black cowboy.

Between (among) John Fishel, John Astolfi, Dan Walent and meself, I've come up with a lil' index to offspring of funny animals:

NEPHEWS/NIECES	SONS/DAUGHTERS
Albert Alligator - Alabaster	Beep Beep - 3 unnamed sons
Barney Bear - Fuzzy & Wuzzy	Big Spike - Lil' Tyke
Beagle Boys - Beagle Brats	Daisy("Blondie")-Elmer, etc.
Beaky Buzzard - Bernard	Doggie Daddy - Augie Doggie
Buck Duck - Monty	Duchess - Marie, Berlioz, & Toulouse ("Aristocats")
Bugs Bunny - Clyde	Hashimoto Mouse - Suburo & Yuriko
Daisy Duck - April,May & June	Lady & Tramp - Scamp & 3 dts.
Donald Duck - Huey, Dewey & Louie!	Big Chief - Lil' Hiawatha
Felix the Cat - Inky & Dinky	Oswald Rabbit - Floyd & Lloyd
Goofy - Gilbert	Papa - 2 sons ("Terry Bears")
Mickey Mouse - Morty & Ferdy	"Beary Family" - Susan & Jr.
Porky Pig - Cicero	Smokey the Bear - Lil'Smokey
$crooge McDuck - Donald, Gladstone!	Sylvester - Junior
Uncle Loole - Izzy & Dizzy	Windy Bear - Breezy
Uwanna Duck - Buster Noggin	Woody Woodpecker - Knothead & Splinter
Cubby the Bear - Junior	Zeke Wolf - Lil' Bad Wolf
MADISON AVE. SONS	2 Dalmations - 99 Dalmations ("101 Dalmations"); I refuse to list names!
Elsie the Cow - Beauregard	
Tony Tiger - Tony Jr.(& dt.)	
**and Fauntleroy was Superduck's brother.	

Speaking of Superduck...John Iavarone and Dan Walent tell me (in answer to last issue's question) that Superduck appeared not only in SUPERDUCK but also in LAUGH, JOKE BOOK and PEP during the early 50's. Artists included Al Fagaly and Dave Berg.

Oh...here's one more goof I spotted myself: Fawcett does NOT print the Archie DIGEST. "Fawcett" is the name of the distributor that handles ALL the Archie titles. I had temporary brain fever.

On the matter of the editorship of our boy Mort Weisinger, Mike Tiefenbacher hisself tells me that, although I correctly listed the exact comic issues whose indicia listed Mort as editor, Mr.W had actually been editing around at DC since 1944.

Ed Leimbacher and Tom Durham both tell me that Neal Adams DID do some interior art on BOB HOPE comics -- in #108 & 109 (not to mention JERRY LEWIS #101 - 104).

And now we'll continue on down the Yellow Brick Road...

JOE GULICK -- Lubbock, Texas.
COULD YOU LIST THE BARKS U$ REPRINTS???

For years people have asked me (or Jim V) to reprint my old UNCLE $CROOGE index, but there just seems to be so much else left in the world to index that I shouldn't begin reruns so soon (f'rinstance I've YET to even touch on listing popular tourist resorts of medieval Lapland)...but dat ol' debil "popular demand" certainly warrants a nise lil' mini-index for Mr.McDuck. Therefore, I invite you to turn the page...

BB=Beagle Boys; MDS=Magica De Spell; FG=Flintheart Glomgold.
* = untitled story

FOUR COLOR #386:
"Only a Poor Old Man"!! BB.
4C#456:"Back to the Klondike", "Something Fishy Here"!
4C#495:The Golden Goose*, The Water Tank Money Bin*BB.
U$#4:Island of Menehunes*BB.
#5: Lost Atlantis*!!
#6: Land of Trala La*!!!, The Old Man Fox Farce*.
#7: 7 Cities of Cibola!BB,* Petruccio the Pigeon*.
#8: The Petrifying Ray*BB, McDuck for Treasurer*.
#9:"Learning with the Locket"! "The Tuckered Tiger".
#10:"The Fabulous Philosopher's Stone"!, "Hairloom Watch".
#11:"The Great Steamboat Race", Riches, Riches, Everywhere"!
#12:"The Golden Fleecing"!
#13:"Land Beneath the Ground"
#14:"Lost Crown of Genghis Khan","Candy Brannies Give-Away"!
#15:"The 2nd Richest Duck"!!!!, The Wandering Money Bin*FG
#16:"Back to Long Ago", The Colossalest Surprise Quis Show*!
#17:"A Cold Bargain"!
#18:"Land of Pygmy Indians"!!
#19:"Mines of King Solomon"!!!
#20:"City of Golden Roofs".
#21:"The Money Wall"BB.
#22:"The Golden River"!
#23:"Strange Shipwrecks"BB, "The Fabulous Tycoon"!
#24:"24 Carat Moon"!,"Magic Ink".
#25:"The Flying Dutchman"!, The 4th Great Pyramid*!
#26:"Prize of Pizarro"!, Saga of Pizen Bluff*.
#27:"The Money Champ"!FG, "U$ & His Handy Andy".
#28:"The 'Paul Bunyan' Machine" BB, "The Witching Stick".
#29:"Island in the Sky"!, "Hound of the Whiskervilles".
#30:"Pipeline to Danger", "Yoiks!The Fox!".
#31:"All at Sea"BB, "Two Way Luck".
#32:"That's No Fable"!, "Clothes Make the Duck".
#33:"Billions in the Hole"! BB, "Bongo on the Congo".
#34:"Mythtic Mystery", "Chugwagon Derby".
#35:"The Golden Nugget Boat", "Gift Lion"BB.
#36:"The Midas Touch"MDS, "Money Bag Goat".
#37:"Cave of Ali Baba", "Deep Down Doings"BB.
#38:"Unsafe Safe"BB/MDS, "Much Luck McDuck".
#39:"A Spicy Tale", "Tricky Experiment"BB.
#40:"Oddball Odyssey"MDS.
#41:"The Status Seeker"BB.
#42:"Case of Sticky Money"BB.
#43:"For Old Dime's Sake"MDS.
#44:"Crown of the Mayas", "The Invisible Intruder".
#45:"Isls of Golden Geese" MDS/BB,"Travel Tightwad".
#46:"Lost Beneath the Sea", "Lemonade Fling".
#47:"The Thrifty Spendthrift"!
#48:"Many Faces of MDS".
#49:"Loony Lunar Gold Rush".
#50:"Rug Riders in the Sky"MDS.
#51:"How Green Was My Lettuce"!BB.
#52:"The Great Wig Mystery".
#53:"Interplanetary Postman".
#54:"Billion $ Safari".
#55:"McDuck of Arabia".
#56:"Mys.of Ghost Town RailRd"!
#57:"Swamp of No Return".
#58:"Giant Robot Robbers"BB.
#59:"North to the Yukon"!
#60:"Phantom of Notre Duck"!
#61:"So Far & No Safari"!FG.
#62:"Queen of the Wild Dog Pack".
#63:"House of Haunts"BB.
#64:"Treasure of Marco Polo".
#65:"Micro-Ducks from Space".
#66:"The Headless Horseman"BB.
#68:"Hall of the Mermaid Queen".
#69:"The Cattle King".
#70:"The Doom Diamond".

REPRINT GUIDE -- (actual issue):(source of reprint).

#67:#10.	#90:#37,35.	#100:#30.	#109:#13.	#119:#23.
#72:#11.	#91:#11.	#101:WDC&S	#110:#22.	#120:#33.
#73:#33,36.	#92:#24,31.	#159,157.	#111:#8.	#121:#55.
#82:#34.	#93:#36.	#102:#39.	#112:#18.	#122:#56.
#84:#14.	#94:#53.	#103:#16.	#113:#44.	#123:#57.
#85:#52.	#95:#51.	#104:#9.	#114:#60.	#124:#59.
#86:#35.	#96:#47.	#105:4C#495.	#115:#58.	#125:#68.
#87:#25.	#97:#32.	#106:#6.	#116:#50.	#126:#69.
#88:#38.	#98:#41.	#107:#21.	#117:#49.	#127:#61.
#89:#15.	#99:#42.	#108:#19.	#118:#54.	

UNCLE $CROOGE & DONALD DUCK #1:4C#386.
BEST OF U$ & DD #1:4C#456,U$#6.
BEST OF DD & U$ #2:U$#7.
WALT DISNEY COMIC DIGEST

#1:U$#5.	#6:#24.	#13:#43.	#22:#27.	#33:#45.
#2:#29.	#8:#26.	#16:#23.	#27:#44.	#34:#39,48.
#3:#31.	#9:#45.	#17:#30.	#29:#26.	#56:#32.
#5:#23.	#10:#46.	#19:#38.	#30:#46.	

That abridged U$ index did NOT include non-Barks issues, nor did it cover the Barks "Gyro Gearloose" features.

OVERSTREET'S GUIDE LISTS DELL 4 COLOR #997 AS 'WALT DISNEY PRESENTS' WITH TEXAS JOHN SLAUGHTER (ALTHOUGH ELFAGO BACA WAS ALSO IN IT). HE ALSO LISTS 'WD PRESENTS' #2-6 AS HAVING TEXAS JOHN, ELFAGO & THE SWAMP FOX. IS THIS TRUE? DID THESE DISNEY TV WESTERN CHARACTERS APPEAR ANYWHERE ELSE??? WERE THE 3 ISSUES OF DISNEY'S 'SCARECROW OF ROMNEY MARSH' IN '64 HIS ONLY COMIC-BOOK APPEARANCES???

WALT DISNEY PRESENTS 4 COLOR #997 featured Texas John Slaughter and Elfago Baca & his 9 Lives; #2 featured Swamp Fox and Mr. Baca; and #3-6 featured all 3 characters. The Scarecrow appeared nowhere else that I know of (as far as comic books are concerned).

MIKE COKE -- Bennettsville, South Carolina
COULD GOLD KEY (OR ANYBODY) REPRINT THE FIRESTONE OR MARCH OF COMICS GIVEAWAYS???

I'd guess that the Firestone giveaways are owned by either Firestone or Mr.Disney's gang, neither of whom are directly in the comic publishing business. And the MARCH OF COMICS' rights are probably owned by Western Pub., Disney, or Fone-Bone's Family Shoe Mart on 6th & Oak. I really dunno...

DO YOU KNOW OF ANY WALT KELLY COMIC BOOKS THAT HAVE BEEN REPRINTED OTHER THAN WD DIGEST #51 & THE GOLDEN XMAS SPECIAL???

Yes, WD DIGEST reprinted Kelly's 3 CABALLEROS 4 COLOR #71. I can't think of many other Kelly strips from comics that might be reprinted. The only other Disney strips were the WDC&S "Gremlin" stories(I don't see any chance of them being reprinted) or the Donald Duck strip from PINOCCHIO 4 COLOR #92. I don't think any publishers are interested in all those FAIRY TALE PARADES and stuff, and no one has expressed any interest in reprinting all the old Dell"Pogo & Albert" material. So the WD DIGEST #51 is the only one I know of (I'm not even familiar with this GOLDEN CHRISTMAS SPECIAL you mention). 'Nuther great answer, huh?

WHAT SIZE WERE THE 'SPIRIT' SECTIONS ORIGINALLY??? THEY THEY CONTAIN ONLY 1 'SPIRIT'/WEEK??? OTHER STRIPS???

The old SPIRIT sections were comic-book size & shape & format, but without a cover (which it made up for with a vengeance with those splash panels). Earlier issues were 16 pages with 3 complete strips -- 7 pages of "The Spirit" by Will Eisner, then 4 pages of "Lady Luck" by "Ford Davis", an "It Takes a Thief" type adventure...and finally 5 pages of Bob Powell's "Mr.Mystic", a super-magician crime-buster.

WHEN DID MARVEL/ATLAS, DELL/GOLD KEY, DC, ACG etc., SWITCH FROM GOLDEN-AGE SIZE TO MODERN SIZE COMICS.

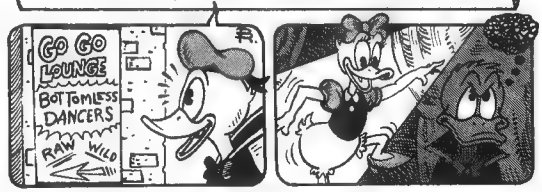
You're referring to cover dimensions, right? Fiction House, Timely, Nedor, United & Harvey all switched in 1944. DC, Fawcett, and the rest evolved from "golden age" size gradually over the years. Gold Key held out the longest, not shortening their width till July 1967.

WHICH DONALD DUCK 4 COLORS HAVE BEEN REPRINTED???

Howzabout I do another abridged index...this time an editted version of my old DONALD DUCK 4 COLOR/Barks issues index from RBCC #92...

4C#9:"DD Finds Pirate Gold".
#29:"DD & the Mummy's Ring", "Hard Loser","Too Many Pets".
#62:"Frozen Gold", "Mystery of the Swamp"!
#108:"Terror of the River", "Firebug"!,"Seals are Smart".
#147:"Volcano Valley".
#159:"Ghost of the Grotto"!, "Adventure Down Under".
#178:"Christmas On Bear Mt."!
#189:"Old Castle's Secret"!!
#199:"Sheriff of Bullet Valley".
#203:"Golden Xmas Tree".
#223:"Lost in the Andes"!!
#238:"Voodoo Hoodoo"!
#256:"Luck of the North".
#263:"Land of Totem Poles", "Trail of the Unicorn".
#275:"In Ancient Persia"!
#282:"Pixilated Parrot".
#291:"Magic Hourglass".
#300:"Big-Top Bedlam".
#308:"Dangerous Disguise".
#318:"No Such Varmint"!
#328:"In Old California", "Grandma's Visit".
#339,348,356: no Barks.
#367:"Xmas for Shacktown"!
#379,394: no Barks.
#408:"The Golden Helmet"!!!
#422:"Gilded Man"!
DD#26:"Trick or Treat", "Hobblin' Goblins".
#45:"Scientific Dogcatcher".
#46:"Secret of Hondorica".
#52:"Lost Peg Leg Mine".
#54:"Forbidden Valley"!
#60:"The Titanic Ants".
#68:"Master Glasser".

REPRINT GUIDE:
DD#98 & 154:DD#46.
DD#134:DD#52,WDCS#?
DD#135:WDCS#198,U$#27.
UNCLE $CROOGE & DONALD DUCK #1:DD4C#29.
BEST OF U$ & DD #1:DD4C#159.
BEST OF DD #1:DD4C#223.
BEST OF DD & U$ #1:DD4C#189,408; #2:DD4C#256.
WD DIGEST #4:DD#60; #34:DD4C#318; #44:DD4C#29,256,275,282.
CHRISTMAS PARADE #2:DD4C#367. #3:DD4C#178. #4:DD4C#203. #8:DD4C#367.



SU & DAVE BATES -- Savannah, Georgia.
SO WHEN ARE YOU GOING TO PUBLISH THE "DON ROSA INDEX" INDEX? IT IS BADLY NEEDED, AS YOU INSIST ON PACKING SO MANY DAMN FACTS INTO THE INFO COLUMN!

Yeah, I often hafta' sift through past RBCCs for a while in trying to find a certain index. So here's an index of the major indexes I've done since taking over RBCC IC:
#108:Ray Bradbury in comics, Adam Strange reprints, R.E.H.
#109:AMAZING FANTASY, TALES TO ASTONISH, TALES OF SUSPENSE.
#110:Fleischer Superman cartoons, STRANGE TALES, J.I.M., WORLD OF FANTASY, STRANGE WORLDS; TV:Prisoner, Tw.Zone(hour).
#111:BRAVE & BOLD; TV:Green Hornet, Man from UNCLE 1.
#112: 3D comics, SHOWCASE #1-50; TV:Outer Limits 1, UNCLE 2; movies:Cisco Keed series.
#113:SHOWCASE #51-93, Rich Corben, ERB series; TV:OL 2, UNC 3.
#114:Al Williamson/Atlas, ATOM, Disney Duck & COLORs, Dick Tracy & COLORs; TV:UNCLE 4, Avengers 1, 1956 sked; movies: Abbott & Costello.
#115:Alex Raymond/Flash Gordon, Tintin, WORLD'S FINEST features, Atlas comics; TV:Superman, Avengers 2, 1951 sked.
#116:CAPT.AMERICA #1-40, Barry Smith; TV:Wild Wild West 1, Avengers 3, Jack Benny; movies:Sherlock Holmes, Jack Benny.
#117:ADVENTURE features, CAPT.AM#41-78; TV:Avengers 4, Wild Wild West 2, UNCLE paperbacks, Carol Lynley, 1953 & 57 skeds; movies: Thin Man, Puppetoons.
#118:Avengers app., Robby Reed, JLA#1-50, Angelo Torres; TV:WWWest 3, Star Trek 1, 1958 sked; movies:Orson Welles, Lauren Bacall, Mr.Moto, Boston Blackie, Mariette Hartley.
#119:Comic book publishers, JLA#51-100; TV:ST 2, WWWest 4, Starlost, William Shatner, 1959 sked; movies:R.McDowell.
#120:CHALLENGERS #1-50, Lone Ranger novels; TV: Mickey Mouse Club serials, ST 3, Girl from UNCLE, 1960 sked; movies:Clint Eastwood, Kirk Douglas, Jerry Lewis, Blondie.
#121:Iron Man & Spider-Man app., CHALLS #51-80; TV:Invaders, Time Tunnel, TV villains, 1961 sked; movies:Charlton Heston, Jack Elam, Bowery Boys, John Barry scores.
#122: Nino/Alcala/DeZuniga/Redondo, WDC&S #1-30; TV: Gerry Anderson series', Kolchak, Lost in Space 1, 1962 sked; movies:Basil Rathbone, directors Kubrick-Boorman-Lester.
#123:COMIC CAVALCADE-STAR SPANGLED-MORE FUN features, WDC&S #31-60; TV:LIS 2, TV Westerns, 1963 sked; movies: Academy Award short subjects, Alfred Hitchcock.
#124:Little Annie Fanny, Daredevil app., DC Western comics, Lone Ranger comics, WDC&S #61-90; TV:LIS 3, Batman 1, Fantasy on TV, 1964 sked, Peanuts specials; movies: Bruce Dern, Susanne Pleshette, Warren Oates, Robert Duvall.
#125:DC war comics, WDC&S #91-120; TV:Batman 2, top 10 series, Ron Ely, Roger Moore; movies:Jackie Gleason, Gene Wilder, Gene Hackman, George Reeves, Popeye cartoons. (1965 TV sked)

ALSO -- prior to taking on the RBCC IC, I had these indexes in earlier RBCCs:
SUPERMAN:RBCC#81-83; Donald Duck & COLOR/Barks:#92; Ghost Rider:#93; Enemy Ace:#95; Tower comics:#98; BLACKHAWK:#101-103; MYSTERY IN SPACE:#105-106.
God-bless-America, that was a lotta' research in those ICs!

PETE WEST -- Derby, Connecticut.
COULD YOU GIVE A LIST OF FRANK ROBBINS' COMIC-BOOK WORK???

I can mention the features he's worked on...
Eastern Color(1940):Lightnin'& Lone Rider; Tem(1941):Green Hornet; DC(1971-74):Batman, war, Shadow, PLOP, weird -- as writer:Batman, Batgirl, Flash, Unknown Soldier, Jason Bard, Superboy, weird, war, sports, weird war sports, etc.
Marvel(1975+):Dracula, Morbius, Capt.America, Invaders, Ghost Rider, etc.
I don't believe Robbins illustrated the 9 Standard JOHNNY HAZARD (his character) issues of the late 40s. Robbins' newspaper strips include "Scorchy Smith"('39-41)&"Johnny Hazard"('44-date).

WHAT EXACTLY DOES IT MEAN WHEN A CHARACTER BECOMES PUBLIC DOMAIN? DOES THIS APPLY TO ALL LITERARY CHARACTERS???

A character or literary work in "public domain" means that the "rights" to the character belong to the public, and any man-jack one of us can publish our own version or adaption of the character. This must be why DC never bothered to admit that "Rima" was an adaption of W.H.Hudson's 19th century novel "Green Mansions". To prevent a character from becoming "public domain", Edgar Rice Burroughs Inc.(f'rinstance) must renew the copyright every X number of years. I asked a lawyer if this applied to all characters or books, and he gave me a good ambiguous lawyer answer...that it all depends on the character or particular situation. S'go figger...

MARK BURBEY -- Miami, Florida.
WHY COULDN'T EC CONTINUE EVEN AFTER THE CODE WAS IN EFFECT? THEY PUBLISHED SF & OTHER COMICS WITH THE CODE STAMP BUT SOON FOLDED. WHY???

From wot I gather, because of Dr.Wertham and various pressure groups, comics in general and EC in particular had such a bad public image by 1955 that they wouldn't have been able to sell SANTY CLAUS MEETS THE GOOD FAIRY FUNNIES if it had an EC symbol on it. Distributors wouldn't handle 'em, dealers wouldn't display 'em...Bill Gaines just gave up and tried turning everything into magazines: TERROR, CRIME, SUSPENSE, & CONFESSIONS ILLUSTRATED and one other one, MAD...which turned out to be a miserable failure as they all soon folded save that last one, and Gaines never was able to do much more in the publishing business besides becoming a millionaire.

WHAT WOULD HAPPEN IF A PUBLISHER SUDDENLY DECIDED TO PUBLISH COMICS WITHOUT CODE APPROVAL???

As I see it, NOTHING. I don't think the code prevents the production of top-quality comics (just forces the writers & artists to be more imaginative)...but I'm sure that after 20 years there's not even one mommy or daddy in the country who knows what the Comic Code is, or would miss it if it were abandonned. I can't guess why a comic publisher would still abide by it if he felt it hindered his product, unless he fears the flurry of bad publicity he might get from news media who would undoubtedly pick up on the story and bring the code back to public consciousness.

SANDER CONRON -- Union, New Jersey.
WOULD YOU LIST THE NEAL ADAMS ART THAT HE DID FOR DC???

I'm glad you narrowed it down to DC...makes it more humane. STRIPS: ACTION #425; AQUAMAN #50-52; BATMAN #219,232,234,237, 243-245,251,255; BOB HOPE #108,109; BRAVE & BOLD #79-86,93, 100,102; CHALLENGERS #74; DEBBIE'S DATES #4; DETECTIVE #369, 395,397,400,402,404,407,408,410; FLASH #217-219; GI WAR TALES #2(rep); GREEN LANTERN #76-87,89; HOT WHEELS #6; HSE.OF MYS. #178,179,186; HSE.OF SECRETS #82,85,90; JERRY LEWIS #104; JLA #94; PHANTOM STRANGER #4; OUR ARMY AT WAR #182,183,186,240; SECRETS OF SINISTER HSE.#10; SPECTRE #2-5; STAR SPANGLED WAR #134,144; STRANGE ADV.#207-216; SUPERMAN #249,254,257; SWORD OF SORCERY #1,2(Crusty Bunkers); TEEN TITANS #20-22; WEIRD WESTERN #12,13,15; WEIRD WAR #8; WEIRD SUGAR & SPIKE #0; WEIRD WORLDS #2,3; WITCHING HOUR #1,8,13; WORLD'S FINEST #175,176. Plus puh-lenty of covers!

UNLIKELY SCENES: SERIES C, # 4.
WE INTERRUPT THIS PROGRAM FOR AN URGENT NEWS FLASH: DC AND MARVEL HAVE DROPPED THE COMICS CODE!!!
FIND OF THE WEEK
DAILY BLAH
INDICES

STEVE JOHNSON -- Boulder Creek, California.
COULD YOU TELL ME WHERE THE "LORNA" & "JAN OF THE JUNGLE" STORIES REPRINTED IN 'JUNGLE ACTION' #1-4 ORIGINALLY APPEARED?

Not precisely, since my Atlas jungle sets are not quite complete. But Atlas' jungle-hero titles included JUNGLE ACTION #1-6, JUNGLE TALES #1-7, JANN OF THE JUNGLE #8-17 and LORNA THE JUNGLE GIRL #1-26

HOW ABOUT AN INDEX TO THE CONTENTS OF THE 'BIG ALL-AMERICAN COMIC BOOK'???

Well, allright -- but this being a one-shot (DC, 1944) I can't see as there is any point in listing the story TITLES...just the characters: featured were Wonder Woman(13 pages), Scribbly(4), Atom(6), Blue Boys(6), Johnny Thunder(7), Hop Harrigan(8), Whip (6), Pint-Size Pete(6), Green Lantrin'(13), Ghost Patrol(8), Mr.Terrific(6), Wildcat(8), Hawkman(9), Bulldog Drumhead(6), The Flash(12), plus 8 1-page Mutt & Jeff strips and 2 pages of "Who's Who in Zooville". ALL characters were cover featured (no small job,that) except Pint-Size Pete & "Zooville"; making up for their absence on the cover was Sargon the Sorceror for some reason.

CARTOONS OF DUBIOUS TASTE -- SERIES A, #3:

JAMES PRUDEN -- Toledo, Ohio.
WHAT TOWER COMICS FEATURED "THE IRON MAIDEN"???

I see Rusty appearing in T.H.U.N.D.E.R. AGENTS #1,4,7,15 & 20, and in DYNAMO #1-4.

IN WHICH COMIC DID LOIS LANE POSE AS A BLACK WOMAN???

She didn't POSE as a black woman. In one of the silliest pieces of comic-book social-relevance, Lois was actually transformed into a black woman in LOIS LANE #106(Nov.'70).

ROBERT BARGER -- Evansville, Tennessee.
SOMEWHERE I REMEMBER READING SOMETHING ABOUT RICH CORBEN ONCE HAVING DONE AN ADAPTION OF HARLAN ELLISON'S "A BOY & HIS DOG" FOR SOME "UNDERGROUND COMIX" COMPANY. TRUE???

The idea was kicked around, but the project was never carried through. Of course, the MOVIE version is now in release, starring & produced by one of my favorite TV characters, Alvy "Hank Kimball" Moore.

GENE KEHOE -- Waterloo, Iowa.
ALL COPIES OF 'DAREDEVIL'#126 DISTRIBUTED IN THIS AREA HAD THE PRICE LISTED AS 9p INSTEAD OF 25¢, & THE COVER SAID "MARVEL ALL-COLOUR COMICS", OBVIOUSLY THE BRITISH EDITION. IS THIS TRUE OF ALL COPIES OF DD#126 IN THE U.S.???

Certainly not true of mine. That's really weird; and there you are, right th'ar in the heartland of Amurica. I knew that Marvel was doing some special 30¢ editions out West as an experiment, but maybe they also wanna' see if there's more loose pence floating around Iowa than loose change. (And then there was the fireman who wore red suspenders to hold up his loose pence...)(What compels me to SAY things like that?! GAD!)

I DON'T HAVE KING'S 'FLASH GORDON'#2 OR 3 & WOULD LIKE TO KNOW WHO DREW THEM. ALSO, I'D LIKE INFO ON GOLD KEY'S FG SERIES.

Overkill, anyone? FG #1:Al Williamson; #2:Frank Bolle; #3:Ric Estrada; #4,5:Williamson; #6:Reed Crandall; #7:Mac Raboy newspaper reprints; #8:Crandall; #9,10:Alex Raymond rep.; #11,12: Crandall; #13:Jeff Jones; #14-18:Pat Boyette. The Gold Key FLASH GORDON one-shot (hardly a "series") was just a partial reprint of Dell's FG & COLOR #173, 1947, by Paul Norris.

BILL SHERMAN -- Bloomington, Illinois.
I JUST READ IN "RONA BLABBIT"'S COLUMN THAT JOHN CLEESE APPEARED IN A 'HELP!' FUMETTI. COULD YOU INDEX THE FUMETTIS? AND IN WHICH ISSUE DID TERRY GILLIAM'S STILL REMEMBERED KU KLUX KLAN HANDBOOK APPEAR???

No sooner said than done after an hour time lapse. (For the unejikatid, a "fumetti" is a comic strip using photoes instead of drawings.)
HELP!#1:"Binky & the Status-Sinker"-with Dick Van Dyke.
#5:"Office Party"-Milt Kamen.
#6:"Beatsville, USA"-Roger Price, Carol Robbins, Leslie Sanford.
#7:"Baby, It's Occult Outside"-Tom Poston!, Sylvia Miles.
#8:"Gerald & Darling What's Her Name At the Shopping Center"-Orson Bean!!, Nona Chandler, Ann Harris.
#9:"The Pygmalion Bit"- Phil Ford & Mimi Hines.
#12:"The Oldest Story"- Jean Shepherd, Nona Chandler.
#13:"The Mariners"- Russ Heath, Paul Glasser, Lydia Wilew.
#15:"Muse Me"- Jane Mason, Merrill Pollack.
#16:"The Company Plane"- Russ Heath, Jim Hampton, Paul Glasser, Mel Peach, Frances Vargo, Joyce Mericle.
#17:"The Karate Lesson"- Henry Jaglom, Rex Eckley.
#18:"The Ski Weekend"- K.C.Townsend, Jim Hampton.
#19:"The Unmentionables"- Woody Allen, Jim Miller, Judy Henske, Bob Shaw, Dean Cohen, Rex Eckley.
#20:"Surfside Story"- Tom Coburn, Jacki Pratt.
#21: All fumetti reprint issue.
#22:"Station Break"- Marianne Kanter, M.Richard.
#23:"The Man from AUNTIE"- Jane Counter, Bill Bonner.
#24:"Christopher's Punctured Romance"- JOHN CLEESE.
#25:"Sauna These Days"- Delphia Brine, Max Richard.
#26:"Thigh of the Beholder"- Robert Crumb, Jeff Lawrence.
ALSO! I am missing issues #2,3,10,11,& 14 but I know that they contained these fumetti:
"A Star is Born"- Jack Carter (#2)?
"Life in a Women's Dormitory"- Jim Hampton, Barbara Nessim.
"On the Coney"- ?; "The Jackpot"- Henry Youngman(#3?).
(#1 had no fumetti.)
And Terry Gilliam's "Buster, Have You Ever Stomped a Nigra?" appeared in the swan-song, #26, Sept.'65.

GREG ROBERTSON -- Des Moines, Iowa.
IN WHAT COMIC DID MON-EL FIRST APPEAR???

Mr.El's origin was in "Superboy's Big Brother" in SUPERBOY #89 (June,'61); this was, of course, long before he became connected with the Legion of Super-Heroes. Incidently, there's a definitive Legion index (answering queries like this'n) in THE AMAZING WORLD OF DC COMICS #9. And by the by and by... how much did DD#126's cost in Des Moines? 500,000 yen?

DANIEL LOUIE -- Baldwin, New York.
WHATEVER HAPPENED TO RUSS HEATH, MURPHY ANDERSON & NICK CARDY?

Russ Heath, one of my favorites, is strangely inactive, popping up only ocassionally in his old DC war comic spots; I believe he's simply spreading himself around more -- Marvel b&w's, NATLAMP, etc. Murphy Anderson is filling the job vacated by Will Eisner's departure from editing & illustrating the Army's "Preventive Maintenance" comic-book-style monthly manual, PS. And the only place I've seen Cardy's work lately is on the (painted) covers on Marvel's CRAZY magazine.

IS THERE ANY CRITERIA TO DETERMINE THE POPULARITY OF A SUPER-HERO? IS A HERO APPEARING IN 48 ISSUES OF A MONTHLY COMIC PUBLISHED OVER A PERIOD OF 4 YEARS MORE/AS/LESS POPULAR THAN A HERO LASTING THROUGH 48 ISSUES OF A BI-MONTHLY OVER 8 YEARS? IS IT FAN CONSESUS OR SALES REPORTS? COMBINATION?

Hm. That's an interesting way to put that question. Let's see...my ignorant opinion would suggest that if one hero (or any feature) had a red-hot 4 years compared to another hero's only warm 8 years...if they both lasted 48 issues ...I'd think you might be able to say they were, in one sense, equally popular in the long run (unless you popped up and said Mr.A's 48 issues had a larger paid circulation than Mr.B's 48 issues -- that might swing the pendulum in Mr.A's favor.) If a comic publisher has any kinda' business sense, "popularity" equates solely with $$; therefore, a character's popularity is based only on sales reports. I'd like to THINK that fan consensus has some weight in publishing decisions, but I'm not sure if it does or if it should, especially with the financial shape comics are in.

HAVE ALL DC'S "ATOMIC KNIGHTS" STORIES BEEN REPRINTED???

STRANGE ADVENTURES--original issue / reprint issue.

orig./rep.	orig./rep.	orig./rep.	orig./rep.	orig./rep.
SA#117:#217	SA#126:#220	#135:#223	#144:#226	#153:#229
#120:#218	#129:#221	#138:#224	#147:#227	#156:#230
#123:#219	#132:#222	#141:#225	#150:#228	#160:#231

...And the answer to your query is: yes.

I NEED TO KNOW WHICH ISSUES OF 'PENTHOUSE' CONTAINED THE STORIES FOUND IN THE NEW 'OH, WICKED WANDA' SOFTCOVER? AND WHICH 'PLAYBOY'S WERE IN THE 'LITTLE ANNIE FANNY' SOFTCOVER?

All I can suggest is that you take 2 aspirin and call me in the morning.

BRAD KUKUK -- ?
COULD YOU PLEASE DO AN INDEX OF 'MARVEL FEATURE'(OLD) AND 'MARVEL PREMIERE'???

I 'spose. MARVEL FEATURE:: #1-3:The Defenders; #4-10:Ant-Man; #11,12:The Thing team-ups.
MARVEL PREMIERE:: #1,2:Warlock; #3-14:Dr.Strange; #15-25: Iron Fist; #26:Hercules; #27:Satana; #28:Legion of Monsters; #29,30:Liberty Legion. Okay?

BOB WEDGE -- Sacramento, California.
I REALIZE THAT WAR COMICS DO NOT HAVE MUCH OF A FOLLOWING. HOWEVER, I ENJOY THEM AS THE MOST ADULT-TYPE COMICS ON THE MARKET. I DON'T LIKE THE TREND TOWARDS CONTINUING CHARACTERS (e.g. SGT.ROCK, LOSERS, HAUNTED TANK, ETC.). THESE CHARACTERS BECOME TIRESOME SINCE THEY NARROW THE RANGE OF POSSIBLE PLOTS & CHARACTERIZATIONS OF THE ASPECTS OF WAR. WHY DOES THE COMIC INDUSTRY REFUSE TO DEVELOP A LINE OF WAR COMICS THAT DO NOT RELY ON THE SAME CHARACTERS ISSUE AFTER ISSUE???

That, of course, is a question only the companies could answer. I'd imagine, though, that they've found that most war comic readers are lowbrows like me who prefer to enter into each story allready being completely familiar (and therefore, more sympathetic, etc.) with the hero. That's an interesting point in that war comics are the most adult type. I'd hafta' agree.

JAMES BOISCLAIR -- Newton Center, Massachusetts.
WHEN DID THE NEWSPAPER STRIP "SCORCHY SMITH" END ITS RUN, AND DID IT CHANGE FROM ADVENTURE TO SF AT SOME POINT???

Jerry & Menomonee of Mike Falls tell me that "Scorchy" ran approximately 1930 - 1955, and it switched to SF in 1950.

CAN YOU LIST A FEW SUNDAY PAPERS THAT CARRY "CAPT.EASY" OR "BIG BEN BOLT"??? DOES ANGELO TORRES STILL DRAW THE SUNDAY "BIG BEN BOLT" STRIP???

Again to Mike & Falls of Menomonee Jerry for help: 2 papers with the "Capt.Easy" Sunday are the "Manchester (NH) News" and the "Joliet (Ill.) Herald News". The "Big Ben Bolt" Sunday is no longer in production.

CAN YOU LIST ANY COMICS THAT FEATURED CAPT.EASY, WASH TUBBS, BUZ SAWYER OR ROSCOE SWEENEY???

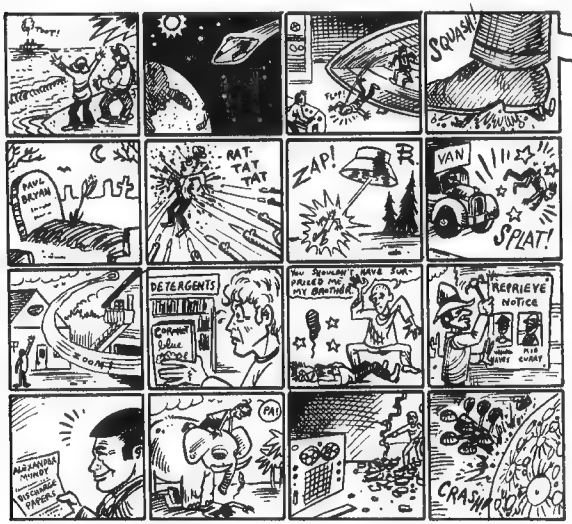
A Roy Crane fan, eh? These are before my time (?) but I know that Wash Tubbs useta' appear in Dell's CRACKAJACK FUNNIES and Capt.Easy appeared in THE FUNNIES. There were some WASH TUBBS 4 COLORs: #11, 28 & 53 plus some CAPT.EASY 4 COLORs: #24 & 111...also these CAPT.EASY comics: Hawley edition('39), Whitman edition #1202('34), Standard's #10-17('47-'49) and Argo's #1('56). There was BUZ SAWYER #1-5 from Standard in 1948 and (Roscoe)SWEENEY #4 & 5, also Standard('49). Others?

WHO DREW CAPT.MUTINY IN 'MUTINY' #1-3? ROBBINS? WHO DREW THE COVER OF CHARLTON'S 'MAVERICK MARSHALL'#3? CAN YOU SUPPLY A LIST OF GEORGE EVANS' ARTWORK THAT APPEARED IN GOLD KEYS???

I'm sorry sir -- this window is closed. You'll have to try us again on Monday morning.

JEFF CLARK -- West Hurly, New York.
DOES MIKE FRIEDRICH WORK FOR ANY COMIC COMPANY OR DO ANYTHING OTHER THAN 'STAR*REACH' NOW? WHAT'S MR.MAGOO'S FIRST NAME? DO YOU KNOW DAVID V.REED'S REAL NAME? I'D LIKE A BILLY GRAHAM INDEX? HOW MANY 'DOC SAVAGE' NOVELS WERE WRITTEN BY LESTER "KENNETH ROBESON" DENT? HOW ABOUT AN INDEX TO POGO'S APPEARANCES IN COMICS???

Pogo was in ANIMAL #1-3,5,8-30; 4 COLOR #105 & 148; POGO #1-16; POGO PARADE #1...and Albert made a pre-Pogo show in OUR GANG #6. I'm sure that answers all your questions.



TELEVISION

TV HALL OF FAME *****

Diana Stahl nominates two episodes of the classic "M*A*S*H": the 1974 show set entirely in the operating room, and the 2/24/76 episode that simulated black&white newsreel interviews.

Gene Kehoe recalls his favorite, the "Smothers Brothers Comedy Hour" of a year past starring Steve Martin, Ringo, & old regulars.

Mike Burbey's favorites are the "Outer Limits" episodes, "Architects of Fear" and "The Zanti Misfits".

From Mike Tuz come these choices: "Outer Limits"/"Demon with a Glass Hand"; "Kung Fu"/"An Eye for an Eye"(1/25/73); and "Joe Forrester"/"Hard Core"(2/23/76).

And Bill Ashton's choices for all-time greatest TV episodes are "Outer Limits"/"Fun & Games"(looks like Jim's OL article started up a revival!), "Star Trek"/"City Onna' Edge of Forever" & "Assignment: Earth"; many "Bob Newhart"s, and the "Night Stalker" 1st pilot.

The new TV index this issue (along with the 3rd "Batman" season) is the LONG awaited "Twilight Zone" listing (part 1). Many readers have requested TZ, but I had a cavity in my data for 1961, preventing my writing such an index. However, I was finally able to compose a TZ list with the expert assistance of TV buffs Larry Charet and Len Wolinsky whom I thank for bringing my TZ index to reality and out of that "middle ground between light & shadow".

Last issue I said "Raowl Dahl" hosted "Way Out"...so it was Roald Dahl...so sue me.

Also last issue I was siting the longest line of TV-show spin-offs...but I missed one. This dynasty of "sit-coms" which kept spinning-off and regenerating included "Make Room for Daddy"/// "Make Room for Granddaddy"///"Danny Thomas Show"///"Andy Griffith Show"///"Gomer Pyle USMC"///"Mayberry RFD". "The Jim Nabors Show" used the same cast & crew as "Gomer"(supposedly they were just tired of doing a sit-com), so that might count as another generation. And "Andy Griffith" was syndicated as "Andy of Mayberry" if you wanna' really get picky. That makes from 5 to 8 shows in the family, depending on which you feel are valid as "spin-off"s.

Word comes from Dave Smith of the vast whiz-bang Disney Archives that the book I'd used for one answer last time, "The Disney Films" by Leonard Maltin, is in error: there were 78 ½-hour episodes of "Zorro", not just 39; also, those 4 hour-long episodes of "Zorro" on "Walt Disney Presents" were only compilations of 8 old ½-hour episodes (2 each). And Dave's assistant archivist, Paula Sigman, sends in the non-Disney data that the other Maid Marian on the "Robin Hood" series with Richard Greene (besides Patricia Driscoll) was one Bernadette O'Farrell.

Mike Tuz tells me that another TV series which featured Mr."World Champion Box-Office Attraction"(Charles Bronson) as a regular was "The Travels of Jamie McPheeters", on which CB played Lino Murdock.

WAYNE FREDRICKSON -- Dallas, Texas.
I HAVE TO BE ONE OF THE WORLD'S GREATEST MISSER OF FINAL EPISODES OF TV SHOWS. SO COULD YOU LIST EVERY SERIES IN WHICH THE HERO WAS CONFRONTED WITH A PROBLEM THAT HE WAS ABLE TO SOLVE IN A SPECIAL FINAL EPISODE???

I did this bit about a year-anna-half ago in RBCC...but it's interesting enough to warrant a rerun...
My favorite series of all, "The Prisoner", ended with #6 finally escaping (& destroying) the Village.
Of course, "The Fugitive" ended with Lt.Gerard killing the One Armed Man, & Dr.Richard Kimball being cleared of murder.
"Nichols" had possibly the greatest final episode of all with Nichols (James Garner) being shot stone-cold daid!
Will Sonnett finally found his long-sought gun-fighter son on "The Guns of Will Sonnett"(with Walter Brennan).
"Hank" was finally caught at attending college classes without having paid any tuition.
"The Odd Couple" broke up when Felix remarried his ex-wife.
"The Man Who Never Was"(Robert Lansing) finally quit not being whoever it was he wasn't.
Katie O'Connor finally married her boss Mr.Devery(Don Porter) on "The Ann Sothern Show".
And on "Hennessey" Jackie Cooper ended up marrying Abbie Dalton.
I wish it was economically feasible for more series to have special conclusions like these. I wanted Gilligan and The New People to get off their islands, Zackery Smith to return to the green hills of Earth, Tony & Doug to get back to the present, the "Spindrift" to get back to the world of normal-sized folk, Paul Bryan to drop dead & get it over with, Buddy Overstreet to to get wasted, David Vincent to have an alien-induced "cerebral hemorrhage", Ben Richards to get hit by a truck, Uncle Martin to get his space-ship fixed, "Shenandoah" and "Michael Alden" to remember who they are, Caine to find his brother, the governor to make good on Hannibal Hayes & Kid Curry's pardon, Alexander Mundy to get off the hook, Terry Bowen's elephant to find Terry's pop, Virdon & Burke to allude the apes & find that enigmatic computer, the "Starlost" to collide with that threatening heavenly-body, and lotsa' other unsolved conflicts of the cathode ray tube world. You new subscribers -- were there any other instances where a week-to-week adversity was resolved?

JOE GULICK -- Lubbock, Texas.
I REMEMBER AN OLD TV SERIES BASED ON ARTICLES THAT APPEARED IN 'READERS' DIGEST'. COULD YOU GIVE ME SOME INFO ON THIS SERIES?

That was "TV Reader's Digest", hosted by Hugh Reilly for 65 episodes, ½-hour each, from 1954 to 1957.

HOW MANY EPISODES WERE THERE OF "HOGAN'S HEROES"???

"Hogan's Heroes" lasted 168 episodes from 1965(9/17/65) to '71 on CBS. Since you didn't ask, the cast-- Col.Robert Hogan:Bob Crane; Com.Wilhelm Klink:Werner Klemperer; Sgt.Hans Schultz:John Banner; Newkirk:Richard Dawson!; LeBeau:Robert Clary; Carter: Larry Hovis; Kinchloe:Ivan Dixon; Gen.Burkhalter:Leon Askin; Maj.Hochstetter:Howard Caine; Helga:Cynthia Lynn; Wagner:Noam Pitlik; Baker:Kenneth Washington.

WHY WAS THE "TOPPER" SERIES ON 3 DIFFERENT NETWORKS???

It was just one a' those things. Just one a' those crazy flings. (A trip to the moon on gossamer wings...)

LARRY GERARD -- Corona-Elmhurst, New York.
COULD YOU LIST EACH OF THE SUPER-POWERS THAT RAY WALSTON POSSESSED ON THE TV SERIES "MY FAVORITE MARTIAN"???

The trick here was that every other episode was based on another weird power(or disability) which had not been revealed before, nor alluded to again. However, "Uncle Martin" did have a number or regular alien powers that all the right kind of folks on Mars possess. To the best of my memory, these included invisibility, ESP, and levitation (finger method).

MIKE TUZ --
I JUST LEARNED THAT GENE KELLY, MY LATEST FAVORITE, STARRED IN THE "GOING MY WAY" TV SERIES. WHAT INFO CAN YOU GIVE ME ON THIS 1963 TV SERIES???

Well, "Going My Way"(based, of course, on the movie classic!) ran 39 episodes during the '62-'63 season (debut:10/3/62) on ABC, an hour series. The cast -- Father Chuck O'Malley:Gene Kelly; Father Fitzgibbon:Leo G.Carroll!; Tom Colwell:Dick York; Mrs.Featherstone(housekeeper at Manhatten's St.Dominick's):Nydia Westman.

BILL ASHTON -- Miami, Florida.
HOW ABOUT A JACK NICHOLSON OR ELLEN BURSTYN(McRAE) TV INDEX???

I don't know about Ellen there, but here are JN's TV credits:
Tales of Wells Fargo/The Washburn Girl(2/13/61)NBC.
Hawaiian Eye/Total Eclipse (2/21/62)ABC.
Dr.Kildare/The Taste of Crow (2/22, 2/28, 3/1, 3/7 & 3/8 1966)
Andy Griffith Show (11/21/66)CBS. NBC.

JOE GULICK -- Lubbock Texas.
(You rascal! Snuck a second letter in on me, eh?)
IN THE "STAR TREK" EPISODE "ASSIGNMENT:EARTH" GARY SEVEN'S CAT ISIS IS TURNED INTO A GIRL AT THE END. WHO WAS THE ACTRESS WHO PLAYED THE GIRL???

I don't know who the actress was, but if you'll excuse me, I simply can't resist illustrating the picture that "a cat who turned into a girl at the end" conjours up in my overly imaginative brain...

IN LIGHT OF THE GREAT NEW "ELLERY QUEEN" SERIES, HOW ABOUT SOME DATA ON THE PREVIOUS ELLERY QUEEN MEDIA VENTURES???

Naturally it all began in pulp fiction, and the writings of "Ellery Queen"(Frederic Dannay & Manfred B.Lee) became the most successful in the history of detective series, extending into many books and a still extant pulp/digest title. I don't know too much about the writings of Ellery Queen, but for everything else turn to the index section.

WOULD YOU PLEASE TELL ME IF THE FOLLOWING EX-SERIES ARE AVAILABLE FOR SYNDICATION...

(Joe goes on to list a number of TV series.) I'm not sure, but from what I gather, virtually every TV series of ANY sort, including specials, ever made is available for syndication. (Gives one pause to wonder why an intelligent local station would carry ANY new shows.) But the trick is that not all these old series are available each & every consecutive year, nor are they available to more than certain sections of the country at a time. So I'm told.

WOULD YOU GIVE ME SOME INFO ON THE FOLLOWING SERIES:"HEY! LANDLORD", "MR.ROBERTS", "HE & SHE"???

"Hey!Landlord";31 ep.;½ hour; debut:9/19/66;NBC; cast-- Woody Banner:Will Hutchins; Chuck Hookstratten:Sandy Baron; Jack Ellenhorn:Michael Constantine; Bonnie Banner:Pamela Rodgers. Banner, a struggling playwrite inherits a brownstone. "Mr.Roberts";30 ep.;½ hour; debut:9/17/65;NBC; based on the play & movie; cast-- Doug Roberts:Roger Smith; Ensign Pulver: Steve Harmon; Doc:George Ives; Capt.Morton:Richard X.Slattery. "He & She"; 26 ep.; ½ hour;debut:9/6/67;CBS; cast-- Dick & Paula Hollister:Dick Benjamin & (wife) Paula Prentiss; Oscar (Jetman)North:Jack Cassidy!!; Andrew Hummel:Hamilton Camp; Harry the fireman:Kenneth Mars!; a classic TV comedy, years ahead of its time. Has a cult following (of which I'm part).

DURING ITS LAST YEAR "McHALE'S NAVY" MOVED FROM THE PACIFIC TO ITALY. WHY DID THE PRODUCERS MAKE THIS MOVE??? HOW MANY EPISODES OF "McHALE'S NAVY" WERE THERE???

(!) I can't answer a question like that! Maybe the show's popularity was waining and they needed a better sit in the sit-com; maybe they ran out of Pacific jokes; maybe the producers got aholt' of an Italian town, cheap! How should I know? I do know there were 138 episodes, 1962-66.

HOW MANY "DICK VAN DYKE SHOW"S (OLD) WERE THERE???

158, from 1961 (10/3/61) to 1966. Hm. It's been 10 years now.

JOHN ASTOLFI -- Ogdensburg, New York.
I'D LIKE TO SEE A LIST OF TV SHOWS THAT CHANGED THEIR NAME ONCE INTO SYNDICATION.

Yeah, this occured when older episodes were placed into syndication while NEW episodes were still in production. The ones that I can recall off-hand are:
Wagon Train = Major Adams or Trailmaster; Gunsmoke = Marshall Dillon; Bonanza = The Ponderosa; The Millionaire = If You Had a Million; The Real McCoys = The McCoys(!); Fury = Brave Stallion; Lassie = Jeff's Collie; Dragnet = Badge 714; Andy Griffith Show = Andy of Mayberry; Ironside = Raymond Burr Show; Capt.Midnight = Jet Jackson; Marcus Welby MD = Robert Young, Family Doctor (I thought he was an actor); then there was "6th Sense" syndicated as part of "Night Gallery"...and "Sarge" as part of "The Bold Ones". There have been DOZENS of retitlings which merely involved something like the addition or deletion of one or two words from the original title (e.g. "The Adventures of...", etc.). Are there any other complete retitlings? (JUST IN AT PRESS TIME: A LONG LIST OF TITLE CHANGES... SEE NEXT ISSUE.)

STEPHEN BORER -- Saint Paul, Minnesota.
HAS GUY WILLIAMS EVER DONE ANY TV WORK OTHER THAN "ZORRO" AND "LOST IN SPACE"???

Nnnnnnnnnnnope.

MOOVIES

*** MOVIE HALL OF INFAMY ***

Steve Alan Bennett's least favorite movie was "Five", one of those doomsday films about the last (5) people on Earth.

Mark Burbey accuses "Diamonds Are Forever", "The Ultimate Warrior" & "Godzilla vs. the Smog Monster" as being real stinkers.

And Bill Ashton puts the finger on "Astro-Zombies" and (considering its wasted potential)"Sherlock Holmes' Smarter Brother".

My question was "which scenes have been cut from 'The Wizard of Oz' to fit it into its 2-hour TV slot?" Well, it occurs to me that, inasmuch as TWOO was originally 101 minutes in length, it may not have been necessary to cut ANYTHING from the flicker. In fact, a lil' padding may have been needed - which may explain the usual presence of a host for the broadcast. Still, Mark Burbey tells me of two scenes which WERE cut from TWOO prior to its original 1939 release: the first, a jitterbug scene, and second, a bit where the Wicked Witch turns the Tin Woodman into a beehive (followed by an animated sequence showing bees flying in & out of his ears, mouth and funnel-hat).

Ed Leimbacher and Mike Tuz sent in four flix missing from my Gene Hackman index of last issue: "Night Moves","Zandy's Bride", "Bite the Bullet" and a cameo bit (as the blind hermit) in Mel Brooks' "Young Frankenstein" (how could I forget that).
Mike Tuz also tells me of 2 Joan Collins films that I failed to list: "Tales from the Crypt" and "Dark Places"

Dan Walent tells me that, according to the "Ivy Short Film Catalog", there were 139 "Betty Boop/Talkartoons", none of which were in color.

RUTH BELL -- Alton, Illinois.
COULD YOU DO INDEXES FOR BOB HOPE &/OR BING CROSBY???

For sure! Two of THE greatest names in entertainment!!!
* = cameo (s) = short

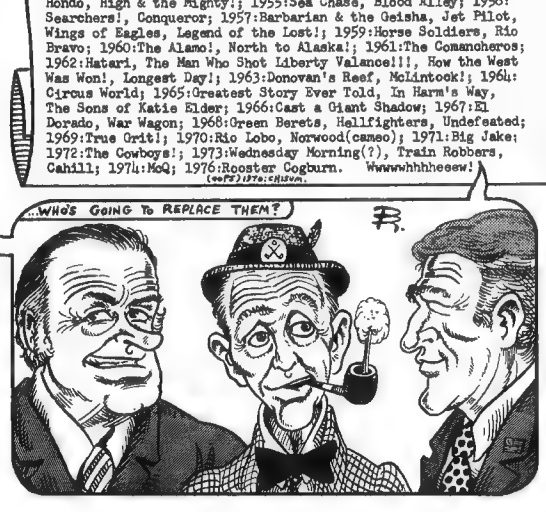
- BOB HOPE
1938:Give Me a Sailor, Thanks for the Memory, Big Broadcast of 1938, College Swing; 1939:Never Say Die, Some Like It Hot, Cat & the Canary, The Magnificent Fraud; 1940:The Road to Singapore!, Ghost Breakers!; 1941:Road to Zanzibar!, Caught in the Draft, Nothing But the Truth, Louisiana Purchase; 1942:My Favorite Blonde!, Road to Morocco!, Star-Spangled Rhythm;1943:They Got Me Covered, Let's Face It; 1944:Princess & the Pirate!; 1945:Road to Utopia!, Duffy's Tavern*; 1946:Monsieur Beaucaire!; 1947:My Favorite Brunett!, Where There's Life!, Variety Girl*, Road to Rio!; 1948:The Paleface!; 1949:Sorrowful Jones, The Great Lover!; 1950:Fancy Pants!; 1951:The Lemon Drop Kid, My Favorite Spy!; 1952:Son of Paleface!, Road to Bali!; 1953:Off Limits, Here Come the Girls; 1954:Casanova's Big Night!; 1955: The 7 Little Foys; 1956:That Certain Feeling, Iron Petticoat; 1957:Beau James; 1958:Paris Holiday; 1959:Alias Jesse James!; 1960:Facts of Life; 1961:Bachelor in Paradise; 1962:Road to Hong Kong!; 1963:Call Me B'wana, Critic's Choice; 1964:A Global Affair, The Sound of Laughter*; 1965:I'll Take Sweden; 1966: Boy Did I Get a Wrong Number, The Oscar*; 1967:8 On the Lam; 1968:Private Navy of Sgt.O'Farrell; 1969:How to Commit Marraige; 1972:Cancel My Reservation. I may have but some "!"s on those mid-forties to early-50s flix, but I wish I could put some super-negative "!"s on those more recent duds.
- BINGO THE-OLD-GROANER CROSBY (most 30s flix are * and (s).)
1930:King of Jazz; 1932:Two Plus Fours, Big Broadcast, Dream House(s), Billboard Girl; 1933:College Humor, Too Much Harmony, Going Hollywood(s); 1934:We're Not Dressing, She Loves Me Not, Here Is My Heart; 1935:Mississippi!, 2 for Tonight, Big Broadcast of 1936, Crooner's Holiday(s), Bring On Bing(s); 1936: Anything Goes,Rhythm on the Range, Pennies from Heaven; 1937: Waikiki Wedding, Double Or Nothing, Tops Is the Limit; 1938: Dr.Rhythm, Sing You Sinners; 1939:East Side of Heaven, Paris Honeymoon, Star Maker; 1940:Road to Singapore!, Swing with Bing(s), Rhythm On the River, If I Had My Way; 1941:Road to Zanzibar!, Birth of the Blues; 1942:Road to Morocco!, Star-Spangled Rhythm*, Holiday Inn!!; 1943:Dixie; 1944:Going My Way!!!, Here Comes the Waves, Kansas City Kitty*; 1945:Duffy's Tavern*, Bells of St.Mary's!; 1946:Road to Utopia!, Blue Skies; 1947:Welcome Stranger, Road to Rio!; 1948:Emperor Waltz, Variety Girl*; 1949:A Connecticut Yankee in King Arthur's Court!, Top of the Morning!, Down Memory Lane, Adventures of Ichabod & Mr. Toad!(voice); 1950:Riding High, Mr.Music; 1951:Here Comes the Groom; 1952:Just for You, Road to Bali!; 1953:Little Boy Lost; 1954:White Christmas!!, Country Girl; 1956:Anything Goes, High Society; 1957:Man On Fire; 1959:Say One For Me; 1960:Pepe*, High Time, Let's Make Love*; 1962:Road to Hong Kong!; 1964: Robin & the 7 Hoods!, Sound of Laughter*; 1966:Stagecoach!

JOE GULICK -- Lubbock, Texas.
HOW ABOUT A TV & MOVIE INDEX FOR ONE OF MY FAVORITE PEOPLE, DEFOREST KELLEY???

Sure! One of my favorites, too! In fact, he was the first name that came to my mind when I started planning Omnicon. I suppose it's because he reminds me so much of my hero Jimmy Stewart. (When I meet Kelley, though, I guess it would be more propitious for me to tell him that Jimmy Stewart reminds me of HIM ...isn't that the proper way to handle a Hollywood type?)
MOVIES -- 1947:Fear in the Night, Variety Girl; 1950:Duke of Chicago; 1955:House of Bamboo, View From Pompey's Head, Illegal; 1957:Gunfight at the OK Corral, Raintree Country; 1958:The Law & Jake Wade; 1959:Warlock; 1963:Gunfight at Comanche Creek; 1964:Where Love Has Gone; 1965:Black Spurs, Marraige On the Rocks, Town Tamer; 1966:Apache Uprising, Waco, Johnny Reno.
I don't know about TV...I recall seeing Des on a "Lone Ranger", and "The Cowboys" -- I'm told he made a recent "Petrocelli" though we don't receive that in Louisville -- and he was a regular on a SF series of a decade ago called "Star Track" or something.

GREG ROBERTSON -- Des Moines, Iowa.
HOW ABOUT A JOHN WAYNE INDEX??? I'M SURPRISED NOBODY ASKED YET!

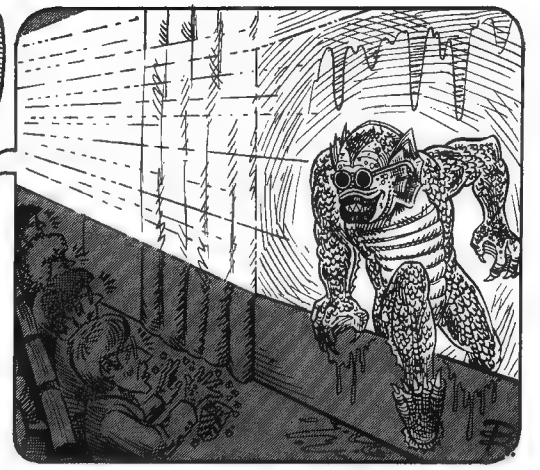
I'd guess that the reason I get few requests for movie indices of TOP stars is because there are numerous books at the stalls devoted exclusively to, f'rinstance, "The Films of John Wayne" or such. I'm happier in being more useful to dig up filmographies on the near-greats and not-so-near-greats which readers would have difficulty finding elsewhere. But the Duke went through 2 phases: the pre"Stagecoach" days of B westerns & "Singin' Sandy" ...and Wayne's post"Stagecoach" days of being the world's biggest box-office attraction. ("Stagecoach", in other words, being his big break.) JOHN WAYNE
1928:Hangman's House; 1929:Salute, Men Without Women; 1930:Big Trail, Rough Romance; 1931:Girls Demand Excitement, 3 Girls Lost, Arizona, Men Are Like That, Range Feud, Maker of Men; 1932:Lady & Gent, 2-Fisted Law, Texas Cyclone, Haunted Gold, The Big Stampede, Shadow of the Eagle(ser.), Hurricane Express(ser.), Ride Him Cowboy, The Hawk; 1933:The 3 Mesquiteers(ser.), College Coach, Central Airport, Life of Jimmy Dolan, Man From Monterey, Somewhere in Sonora, Telegraph Trail, Baby Face, His Private Secretary, Sagebrush Trail; 1934:West of the Divide, Lucky Texan, Riders of Destiny, Blue Steel, Man from Utah, Randy Rides Alone, Star Packer, Trail Beyond, 'Neath Arizona Skies, Texas Terror; 1935:Lawless Frontier, Rainbow Valley, Paradise Canyon, Dawn Rider, Westward Ho, Lawless Range, Desert Trail, New Frontier; 1936:Lawless 90's, King of the Pecos, Oregon Trail, Winds of the Wasteland, Sea Spoilers, Lonely Trail, Conflict; 1937:California Straight Ahead, Idol of the Crowds, Adventure's End, I Cover the War; 1938:Born to the West, Hell Town, Overland Stage Raiders, Pals of the Saddle, Santa Fe Stampede, Red River Range; 1939:Night Riders, 3 Texas Steers(Danger Rides the Range), Wyoming Outlaw, New Frontier, Alleghery Uprising(First Rebel), STAGECOACH!; 1940:Dark Command, 3 Faces West(The Refugee), Long Voyage Home, 7 Sinners; 1941: Shepherd of the Hills, A Man Betrayed, Lady from Louisiana, Lady for a Night; 1942:Reap the Wild Wind!, Spoilers, In Old California, Flying Tigers, Pittsburgh; 1943:Mlle.France, War of the Wildcats, Reunion in France, In Old Oklahoma; 1944: Fighting Seabees, Tall in the Saddle; 1945:Flame of the Barbary Coast, Back to Bataan, Dakota, They Were Expendable!; 1946:Without Reservations; 1947:Angel & the Badman, Tycoon; 1948:Red River!, 3 Godfathers!, Wake of the Red Witch, Fort Apache!; 1949:Fighting Kentuckian, Sands of Iwo Jima!, She Wore a Yellow Ribbon!; 1950:Rio Grande; 1951:Operation Pacific, Flying Leathernecks; 1952:Quiet Man!, Big Jim McLain; 1953: Trouble Along the Way, Island in the Sky, Star of Texas; 1954: Hondo, High & the Mighty!; 1955:Sea Chase, Blood Alley; 1956: Searchers!, Conqueror; 1957:Barbarian & the Geisha, Jet Pilot, Wings of Eagles, Legend of the Lost!; 1959:Horse Soldiers, Rio Bravo; 1960:The Alamo!, North to Alaska!; 1961:The Comancheros; 1962:Hatari, The Man Who Shot Liberty Valance!!!, How the West Was Won!, Longest Day!; 1963:Donovan's Reef, McLintock!; 1964: Circus World; 1965:Greatest Story Ever Told, In Harm's Way, The Sons of Katie Elder; 1966:Cast a Giant Shadow; 1967:El Dorado, War Wagon; 1968:Green Berets, Hellfighters, Undefeated; 1969:True Grit!; 1970:Rio Lobo, Norwood(cameo); 1971:Big Jake; 1972:The Cowboys!; 1973:Wednesday Morning(?), Train Robbers, Cahill; 1974:McQ; 1976:Rooster Cogburn. Wwwwhhhheeew!
(eof)1976:eHavn.



TOM STEIN -- Norwalk, Connecticut.
COULD YOU LIST ALL THE 3D MOVIES EVER MADE???

Yes, I fumbled around with this query last issue -- but since then Philip Moreau sent in a list of all the 3D ANYTHINGS ever filmed, which I reproduce below. Omitted:Warhal's"Frankenstein" and "Dracula".

FILM TITLE	DATE	LENGTH
ADAM AND SIX EVES	1960	Feature
A DAY IN THE COUNTRY	1953	Short
ALEKO (Russian)	Late 4	Feature
A MAN WITH A MAID	1973	Feature
ARENA	1953	Feature
AROUND IS AROUND	1951	Cartoon
ARTIST'S EXAMINATION (Hungarian)	1952?	Short
A RUNAWAY TAXI	1925	Short
A SOLID EXPLANATION	1951	Short
ASSIGNMENT A-BOMB	1953	Short?
ASYLUM OF THE INSANE	1973	Feature
AUDIOSCOPIKS	1936	Short
A WALK IN THE ZOO (Hungarian)	1952?	Short
A WAY OF THINKING (Shown in Mobile Theater)	1954	Short
BANDIT ISLAND	1953	Short
BEAUTY TO MEASURE	1953	Feature
BEGGAR'S WEDDING	1936	Feature
THE BELLBOY AND THE PLAYGIRLS	1962	Feature
THE BLACK SWAN	1951	Short
BOO MOON	1954	Feature
THE BUBBLE	1966	Feature
BWANA DEVIL	1952	Feature
CARNIVAL IN APRIL	1953	Short
CAPSTAN CIGARETTES	1952	Short
CAT WOMEN OF THE MOON	1953	Feature
CEASE FIRE	1953	Feature
THE CHAMBER-MADES	1972	Feature
CHARGE AT FEATHER RIVER	1953	Feature
CHARITO AND ERNESTO	1960	Short
COLLEGE CAPERS	1953	Short
CONCERTO (Russian)	1941	Short
CORONATION OF QUEEN ELIZABETH	1953	Short
☆ CREATURE FROM THE BLACK LAGOON	1954	Feature
CRYSTAL (Russian)	1954	Short
DANGEROUS MISSION	1954	Feature
DAY-OFF IN MOSCOW (Russian)	1940	Short
DEVIL'S CANYON	1953	Feature
DIAL "M" FOR MURDER	1954	Feature
DOMO ARIGATO	1973	Feature
DOOM TOWN	1953	Short
DRUMS OF TAHITI	1953	Feature
ECSTASY '72	1972	Feature
EL CORAZON Y LA ESPADA (Mexico)	1953	Feature
FLIGHT TO TANGIER	1953	Feature
FORT TI	1953	Feature
THE FORTUNE HUNTERS (Japanese)	1953	Feature
FRANKENSTEIN'S BLOODY TERROR (German)	1972	Feature
FRENCH LINE	1954	Feature
THE GLASS WEB	1953	Short
GOG	1954	Feature
GORILLA AT LARGE	1954	Feature
GUN FURY	1953	Feature
HANNA LEE (aka OUTLAW TERRITORY)	1953	Feature
HONDO	1954	Feature
HOUSE OF WAX	1953	Feature
HYPNOTIC HICK	1953	Cartoon
I AM MARKED (Japanese)	1953	Short
INFERNO	1953	Feature
INTERNATIONAL STEWARDESSES	1973	Feature
IN THE STEPPES (Russian)	1948?	Feature
IT CAME FROM OUTER SPACE	1953	Feature
I, THE JURY	1953	Feature
JESSE JAMES VS. THE DALTONS	1954	Feature
JUMPING OUT SUNDAY (Japanese)	1953	Short
KISS ME KATE	1953	Feature
LALIM (Russian)	?	Short
LONDON TRIBUTE (English)	1953	Short
LOUISIANA TERRITORY	1953	Feature
LUMBER JACKRABBIT	1953	Cartoon
LUNA-CY	1925	Short
MACHINE 22-12 (Russian)	1954?	Feature
THE MAD MAGICIAN	1954	Feature
MAN IN THE DARK	1953	Feature
MARCIANO/WALCOTT FIGHT	1953	Short
M.A.R.S.	1922	Feature
THE MASK	1961	Feature
MAY NIGHT (Russian)	?	Feature
MAY DAY 1952	1952	Short
THE MAZE	1953	Feature
MELODY	1953	Cartoon
MILWAUKEE/CHICAGO BASEBALL GAME	1953	Short
MISS SADIE THOMPSON	1953	Feature
MONEY FROM HOME	1954	Feature
MOONLIGHTER	1953	Feature
MOTOR RHYTHM	1953	Short
MOVIES OF THE FUTURE	1922	Short
NAT 'KING' COLE SINGS "PRETEND"	1953	Short
THE NEBRASKAN	1953	Feature
NEW AUDIOSCOPIKS	1938	Short
NOW IS THE TIME	1952?	Cartoon
OUCH	1925	Short
THE OWL AND THE PUSSYCAT	1953	Cartoon
PAL (Russian)	?	Feature
PARADISIO	1962	Feature
PARDON MY BACKFIRE	1953	Short
THE PENCIL ON ICE (Russian)	1954?	Feature
PHANTOM OF THE RUE MORGUE	1954	Feature
PLASTIGRAMS	1924	Short
THE PLAYMATES	1973	Feature
POPEYE, ACE OF SPACE	1953	Cartoon
THE POWER OF LOVE	1927	Feature
PRECIOUS GIFT (Russian)	?	Feature
PRISON GIRLS	1972	Feature
QUEEN JULIANA	1948	Short
RAM ROD	1973	Feature
REVENGE OF THE CREATURE	1955	Feature
ROBINSON CRUSOE (Russian)	1947	Feature
ROBOT MONSTER	1953	Feature
ROYAL FLUSH	1953	Short
ROYAL LOVE (English)	1951	Short
SANGAREE	1953	Feature
SECOND CHANCE	1953	Feature
SEPTEMBER STORM	1960	Feature
SIDE STREETS OF HOLLYWOOD	1953	Short
SIX GIRLS DRIVE INTO THE WEEKEND (German)	1939	Feature
SILVER LODE	1954	Feature
SON OF SINBAD	1953	Feature (Superscope)
SOUTHWEST PASSAGE	1954	Feature
SPOOKS	1953	Short
SPACE ATTACK	1960	Cartoon
STAR OF THE SCREEN	1953	Short
STRANGER WORE A GUN	1953	Feature
THE STEWARDESSES	1969	Feature
SWINGIN'	1971	Feature
TAILOR-MADE BEAUTIES	1953	Feature
TAZA, SON OF COCHISE	1954	Feature
TELL-TALE HEART	1953	Cartoon
THIRD DIMENSION MURDER	1941	Short
THREE DIMENSIONS OF GRETA	1972	Feature
THIS IS TRIORAMA	1953	Short
THOSE REDHEADS FROM SEATTLE	1953	Feature
3-D FOLLIES	1953	Short?
3-D MUSICAL	1952	Short
TIME FOR BEANIE	1952	Short
TWO GUYS FROM TICK RIDGE	1973	Short
VOLKSWAGEN (German)	1953	Short
WINGS OF THE HAWK	1953	Feature
WINTERTIME TALE (Hungarian)	1952?	Feature
WORKING FOR PEANUTS	1953	Cartoon
YOU CAN NEARLY TOUCH IT	1937	Feature
ZOWIE	1925	Short



INDEX WALT DISNEY'S COMICS & STORIES #121-150

Well...here we go again...more of the same only different.

ABBREVIATIONS::

DD = Donald Duck	HDL = Huey,Dewey & Louie	Jr.WC = Jr.Woodchucks
U$ = Uncle $crooge	GG = Gladstone Gander	DA = Daisy Duck
GY = Gyro Gearloose	MM = Mickey Mouse	MN = Minnie Mouse
G = Goofy	M&F = Morty & Ferdy	BP = Black Pete
GD = Granma Duck	LBW = Lil' Bad Wolf	LH = Little Hiawatha

* = my own title for an un-named strip.

ALL Donald Duck strips prominently costar Huey, Dewey & Louie. Mention of the many pages of DD & MM newspaper strip reprints is omitted. ALSO: all GD strips costar Gus Goose, Gus & Jaq.

#121: (vol.11,#1)-October 1950 52 pages cover:DD,HDL (?)
"HDL Paint a Pitcher"* (DD) Unca' Carl musta' been laid up for a few months - I don't know who wrote or drew these DD strips, but they are abysmally bad (one extreme to the other)! 10 pages
"A Zeke in Sheeps' Clothing"* (LBW) 8 "
"GD Meets Gus & Jaq"* (Important piece of Trivia revealed herein: Granma Duck's real name is Elviry Duck!!!) 8 pgs.
"Blue Ribbon Boys" text & illo (MM,MN,M&F) 2 "
"The Monarch of Medioka"(part V) (MM,MN) 10 "

#122: (vol.11,#2)-November 1950 52 pages cover:DD,HDL (?)
"DD Installs a Concrete Sidewalk"* NOT by Barks 10 pages
"Grandma Wolf 'Straightens Out' Zeke"* (LBW) 8 "
"Gus & Jaq, the Dirty Mice"* (GD) 8 "
"The Halloween Witch" text & illo (MM,MN,G,Dumbo,Figaro)2 "
"The Monarch of Medioka"(part VI) (MM,MN) 9 "

#123: (vol.11,#3)-December 1950 52 pages cover:DD (?)
"DD, Sleepwalker"* NOT by Barks. 10 pages
"Zeke Puts B'rer Bear Into Forced Hibernation"*(LBW) 8 "
"Lucifer, the Better Mouse-Trap"* (U$!,Lucifer) 8 "
"The Thanksgiving Picnic" text & illo (MM,MN,M&F,GD,DA)2"
"MM, Mighty Whale Hunter"(part I) (MM,MN,G,Pluto) 10 "

#124: (vol.11,#4)-January 1951 52 pages cover:DD,HDL (?)
"DD Assumes Management of the $crooge Fortune"* (THIS is the very first appearance of Barks' crystallised U$: 1st red coat, 1st money bin, 1st "dive around in it like a porpoise",etc.)10 pgs.
"Zeke's Hatred of Christmas Trees"* (LBW) 8 "
"Gus Tricks Granma into Doing His Chores"* 8 "
"The Christmas Yarn" text & illo (MM,MN) 2 "
"MM, Mighty Whale Hunter"(part II) (MM,G) 12 "

#125: (vol.11,#5)-February 1951 52 pages cover:DD,HDL (?)
"'O.R.St.B.': Operation Rescue St.Bernard'"* (DD) The FIRST appearance of those saviors of Earth, the Junior Woodchucks! Also, Bolivar is now "Bornworthy"(the kids' dog).Barks10 pgs
"Zeke Wins His Gold Stars"*(LBW) (rep.in HDL#5) 8 "
"The Plot to Steal GD's Cream-Oiving Cow"* (GD,U$,BP) 8 "
"Resolution" text & illo (J.Worthington Foulfellow) 2 "
"MM, Whale Hunter" (part III) (MM,G) 14 "

#126: (vol.11,#6)-March 1951 52 pages cover:DD,HDL(?)
"The Million Dollar Distribution"*(a Barks Classic)(DD,U$)10 pgs.
"Practical Pig, Practical Joker"*(LBW) (rep.in #363) 8 "
"GD, Railroad Yard Manager"* 8 "
"Goofy Bank" text & illo (MM,G) 2 "
"MM, Mighty Whale Hunter" (part IV) (MM,G,BP) 10 "

#127: (vol.11,#7)-April 1951 52 pages cover:DD,HDL (?)
"HDL Pull the Old Wallet Gag on DD for April Fool's"*Barks 10 pgs.
"Zeke Hatches an Ostrich Egg"* (LBW) (rep.in #344) 8 "
"GD's New-Fangled Labor-Saving Devices"* (DD,DA,U$) 8 "
"Minnie's Garden" text & illo (MM,MN,Pluto) 2 "
"MM, Mighty Whale Hunter" (part V) (MM,G,BP) 12 "
(Incidently, MM's boat is known as the "Orca"(shades of 'Jaws').)

#128: (vol.11,#8)-May 1951 52 pages cover:DD,HDL(?)
"Donald vs.Gladstone:the Little Theater Group"*(DA)Barks 10 pgs.
"Zeke and the Great Picnic Robbery"* (LBW) 8 "
"Granma's House Guest: Pluto Pup"* (GD) 8 "
"Morty's Escapade" (MM,Pluto (newspaper reprints) 5 "
"The Easter Rabbit's Surprise" text & illo (Gus & Jaq) 2 "
"MM, Mighty Whale Hunter"(part VI) (MM,G,BP) 8 "

#129: (vol.11,#9)-June 1951! 52 pages cover:DD,HDL (?)
"Donald's Backyard Swimming Pool"*(!)(rep.in #335)GB 10 pages
"'How to Raise a Badder Wolf' by A.Skunk"* (LBW) 8 "
"GD Wins a Maid & Butler from a Radio Quiz"* 8 "
"Minnie's May Basket" text & illo (MN,Bambi,B'rer Fox) 2 "
"MM & the Ghost of Man-Eater Mountain"(part I)(MM,G) 10 "

#130: (vol.11,#10)-July 1951 52 pages cover:DD,HDL(Barks)
"Donald's 'Old Keepsake Dime' Swindle"*(!!!)U$)Barks 10 pages
"Lil'Wolf's Deer/Dog"*(LBW) (rep.in U$ & MONEY) 8 "
"Pierre Le Click, Door-to-Door Photographer"*_(GD) 8 "
"Double Trouble" text & illo (M&F,MM) 2 "
"MM & the Ghost of Man-Eater Mountain"(part II)(MM,G) 10 "

#131: (vol.11,#11)-August 1951 52 pages cover:DD,HDL(Barks)
"Donald vs.Gladstone:the Golf Game-Part 2"* Barks 10 pages
"Zeke Wolf, the School Janitor"*(LBW) (rep.in #342) 8 "
"Granma Duck at the County Fair"* 8 "
"Greased Lightnin'" text & illo (MM,3D.Dumbo) 2 "
"MM & the Ghost of Man-Eater Mountain"(part III) (MM,G)10 "

#132: (vol.11,#12)-September 1951 52 pgs. cover:DD,HDL(Barks)
"HDL, Jr.Woodchucks,vs.DD, former Little Boonehead"*CB 10 pgs.
"Zeke's Better Chicken Trap"*(LBW) (rep.in HDL#5) 8 "
"Black Pete's Great Farm Caper"* (GD)(rep.in DIGEST#52)Barks!8"
"Peaceful Valley" text & illo (Bambi,Dumbo,Bongo,etc.) 2 pgs.
"MM & the Ghost of Man-Eater Mountain"(Pt.IV)(G,BP) 12 "

#133: (vol.12,#1)-October 1951 52 pgs. cover:DD,HDL (Barks)
"HDL Play Hookey With Little Success"*(rep.in #350)CB 10 pages
"Lil' Wolf Meets Merlin the Magician"* (LBW) 8 "
"Gramma and the Escaped Circus Lion"* (GD) 8 "
"The Arithmetic Lesson" text & illo (GD,HDL) 2 "
"The Mysterious Robot Army"(part I) (MM,G,Pluto) 10 "

#134: (vol.12,#2)-November 1951 52 pgs. cover:DD,HDL(Barks)
"$crooge's Anti-Beagle Cannon"*(DD,U$)(1st official appearance of the Beagle Boys!) Carl Barks (no HDL) 10 pages
"Lil' Wolf's Magic Lamp"* (LBW) 8 "
"Gramma On Farm Livin'"* (GD) 8 "
"Mickey Mouse, Reporter" text & illo (MM,Pluto,Foulfellow)2"
"The Mystery of the Robot Army"(part II) (MM,G) 12 "

#135: (vol.12,#3)-December 1951 36 pgs.! cover:DD,HDL(Barks)
"The Mighty Money Bin!"* First appearance of the classic version of the McDuck Money Bin.)(DD,U$,Beagles)Barks 10 pgs.
"Black Pete Takes Over the Forest"* (LBW) 8 "
"A Goofy Thanksgiving" text & illo (MM,G,MN) 2 "
"The Mystery of the Robot Army"(part III) (MM,G,Pluto) 12 "

#136: (vol.12,#4)-January 1952 36 pgs. cover:DD,HDL(Barks)
"Donald vs.Gladstone:the Turkey Raffle"*(Jr.WC, DA)Barks 10 pgs.
"The Homeless Church Mice"* (LBW) (rep.in WDCS#388) 8 "
"The Christmas Surprise" text & illo (MM,MN,G,GD,DD) 2 "
"The Mystery of the Robot Army"(part IV) (MM,G,Pluto) 11 "

#137: (vol.12,#5)-February 1952 36 pgs. cover:DD,HDL(Barks)
"The Avalanche Valley Inn & the Hermit"*(DD,Jr.WC)Barks 10 pgs.
"The Treasure-Map Turtle"* (LBW) (rep.in WDCS#391)6 "
"Gramma's Famous Twisberry Turnovers"* (GD) 5 "
"The Magic Spring" text & illo (Bambi gang) 2 "
"The Shattered-Glass Mystery"(part I) (MM, Pluto) 6 "

#138: (vol.12,#6)-March 1952 36 pgs. cover:DD,DA (Barks)
"The Cornelius Coot Statue Rivalry"*(!!!)(DD,U$)Barks 10 pages
"Lil' Wolf, Swami"* (LBW) (rep.in WDCS#419) 6 "
"Granma's Horoscope"* (GD) 5 "
"The Cherry Pie" text & illo (M&F,MM,MN) 2 "
"The Shattered-Glass Mystery"(part II) (MM) 6 "

#139: (vol.12,#7)-April 1952 36 pgs. cover:DD,H&D (Barks)
"Rocket Wing, Champion Racing Pigeon"*(DD) Barks 10 pages
"Zeke's 'Blue Jay Trick'"(LBW) (rep.in WDCS#345) 6 "
"Maestro Matt's Flea Circus"* (GD) 5 "
"Pluto's Blue Ribbon" text & illo (MM,G,Pluto) 2 "
"The Shattered-Glass Mystery"(part III) (MM) 6 "

#140: (vol.12,#8)-May 1952 36 pgs. cover:DD,U$,HDL (Barks)
"Gladstone's Terrible Secret"*(!!!)(DD,U$,GG,GY) Barks (1st appearance of Gyro Gearloose)(rep.in #346) 10 pages
"The Easter Egg Scramble"* (LBW) 6 "
"Granma's Swiss-Style Roof Pasture"* (GD) 5 "
"The Smoke Signal" text & illo (Dumbo, Snow White, 7D) 2 "
"The Shattered-Glass Mystery"(part IV) (MM) 6 "

#141: (vol.12,#9)-June 1952 36 pgs. cover:DD,HDL(Barks)
"Gyro's Think Boxes for Animals"*(DD,GY) Barks 10 pages
"Zeke Booby Traps LBW's Party"*(LBW) (rep.in #347) 6 "
"GD Visits Greta Goose, the Lady Lumberjack"* (GD) 8 "
"School Play" text & illo (MM,M&F,Huey,Foulfellow) 2 "
"The Mysterious Pill Plot" (part I) (MM,G) 6 "

#142: (vol.12,#10)-July 1952 36 pgs. cover:DD,HDL(Barks)
"DD's Lake Erie Houseboat Vacation"*(rep.in #370)Barks 10 pages
"Goofy the Pig Photographer"* (LBW,G) 8 "
"Figaro's Fun" text & illo (MM,MN,Figaro,Chip&Dale) 2 "
"The Mysterious Pill Plot"(part II) (MM,G) 6 "

#143: (vol.12,#11)-August 1952 52 pgs.! cover:DD,HDL(Barks)
"Donald vs.Gladstone:the Rockhound Gem Hunt"* Barks 10 pages
"Zeke's Pig-Fattening Plan"*(LBW) (rep.in #369) 6 "
"Make Way for the McDuck RailRoad"* (GD,U$) 5 "
"Little Hiawetha's Birthday & Echo Valley" (LH) 6 "
"Double or Nothing" text & illo (MM,G,B'rer Fox/Bear) 2 "
"The Mysterious Pill Plot"(part III) (MM,G) 6 "

#144: (vol.12,#12)-September 1952 52 pgs. cover:DD,HDL(Barks)
"The Cash-Surplus Spending Campaign"*(!!!)(DD,U$)Barks 10 pages
"Zeke's Trip to a Seaside Resort"*(LBW) (rep.in#343) 8 "
"Granma's Picnic Problems"* (GD) 6 "
"Injuns Strike-um Oil - Get-um Rich"* (LH) 6 "
"The Picnic Puzzle" text & illo (MM,MN,M&F) 2 "
"The Mysterious Pill Plot"(part IV) (MM,G) 6 "

#145: (vol.13,#1)-October 1952 52 pages cover:DD,HDL(Barks)
"'Bing! You're Hypnotized!'"*(!!!)(DD,U$) Barks 10 pages
"Zeke's Beauty-Mud Farm"*(LBW) (rep.in #357) 8 "
"GD's Bull, Billy-Boy, Goes to the Bull-Fights"* (GD) 6 "
"Hiawatha Live-um off Land"* (LH) 6 "
"Hidden Treasure" text & illo (MM,MN,B'rer Fox) 2 "
"The Mysterious Pill Plot"(part V) (MM,G,BP) 6 "

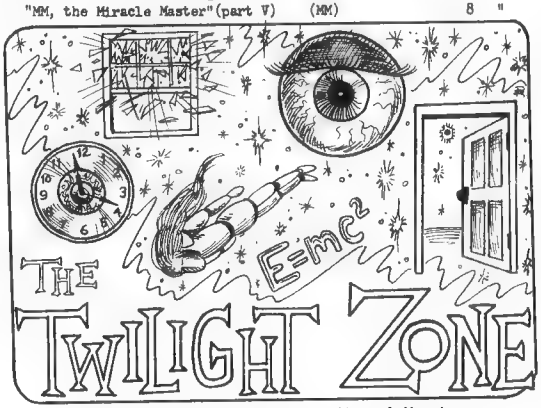
#146: (vol.13,#2)-November 1952 52 pgs. cover:DD,HDL(Barks)
"The Saga of 'Omelet', Pop.30)"*(!)(rep.in #358) Barks 10 pages
"Zeke Impersonates the Wicked Witch"*(LBW,7D) 8 "
"Pluto's Wild Hallowe'en"* (MM,M&F) 6 "
"Hiawatha Go to Live-um in Trailer Park"* (LH) 6 "
"Halloween Ghost" text & illo (MM,G,BP) 2 "
"GD Finds the Needle in the Haystack"* (GD) 2 "
"MM, the Miracle Master"(part I) (MM,MN) 9 "

#147: (vol.13,#3)-December 1952 52 pgs. cover:DD,HDL(Barks)
"DD Draws GG's Name in the 'Treat a Deserving Person to Thanks-Giving Dinner'Charity"*(DD,GG,DA)(rep.in #351)Barks 10 pages
"Zeke at the Carnival"* (LBW) 8 "
"Pluto and the Thanksgiving Turkey"* (MM,M&F,G) 6 "
"Hiawatha Win-um Big Hoss Race"* (LH) 6 "
"The Happy Thanksgiving" text & illo (MM,MN,M&F) 2 "
"GD's Flaming Thanksgiving Plum Pudding"* (GD) 2 "
"MM, the Miracle Master"(part II) (MM,MN) 9 "

#148: (vol.13,#4)-January 1953 52 pgs. cover:DD,HDL(Barks)
"DD vs.U$:the Great Restaurant Bill Payment Stall"* (DD,U$) (rep.in WDCS #328) Barks 10 pages
"The Wolves Get Evicted"* (LBW) 8 "
"Pluto, the Great Opera Star"* (MM,MN,G,M&F) 6 "
"Hiawatha Want-um Move Tepee Before Snow-Slide"* (LH) 6 "
"Dumbo's Christmas Gift" text & illo (MM,MN,Chip&Dale)2 "
"Granma Goes Skating"* (GD) 2 "
"MM, the Miracle Master"(part III) (MM,MN,G) 10 "

#149: (vol.13,#5)-February 1953 52 pgs. cover:DD,HDL(Barks)
"'Join the Flippists and Learn How to Live!'" (DD,DA) (Barks' classic tale of Flippism!)(rep.in #365) 10 pages
"Zeke's Super-Sensitive Sniffer"* (LBW) 8 "
"Pluto, Dept.Store Watchdog"* (MM) 6 "
"Sunflower's Hot-Cake Troubles"* (LH) 6 "
"Pluto's Prize" text & illo (MM,G,MN) 2 "
"GD Trades in Her Old Electric"* (GD) 2 "
"MM, the Miracle Master"(part IV) (MM) 9 "

#150: (vol.13,#6)-March 1953 52 pgs. cover:DD,HDL (Barks)
"The Noblest of Mailmen"*(DD,Jr.WC,DA,GG)(rep.in#366)Barks 10 pgs.
"Zeke's Tunnel to the Pig's Moving House"* (LBW) 8 "
"Pluto's Hero, Rin-Tin-Can"* (MM) 7 "
"The Wild Bobcat"* (LH) 6 "
"The Valentine Mystery" text & illo (M&F,MM) 2 "
"Gramma and the New-Fangled Sunken Bathtub"* (GD,DA) 2 "
"MM, the Miracle Master"(part V) (MM) 8 "



Host and head-writer: Rod Serling; w=writer; d=director
RS = Rod Serling. (Most unlisted w's were by RS.)

#1: "Where is Everybody?" (10/2/59) w:RS ; d:?
An astronaut is unknowingly placed in a simulated deserted town to test his ability to withstand the effects of long-term isolation.
cast-- Mike Ferris:Earl Holliman; General:James Gregory.

#2: "One For the Angels" (10/9/59) w:? d:?
Elderly Lew Bookman receives word from Mr.Death that he is scheduled to die at midnight.
cast-- Lew:Ed Wynn; Mr.Death:Murray Hamilton; lil'girl:Dana Dillaway.

#3: "Mr.Denton on Doomsday" (10/16/59 & 6/24/60) w:? d:?
Al Denton, a down-on-his-luck drunken ex-gun-fighter, mysteriously regains his once famous quick-shootin' abilities.
cast-- Al:Dan Duryea; Dan Hotaling:Martin Landau; Henry J.Fate:Malcolm Atterbury; dance hall girl:Jeanne Cooper; Doug McClure.

#4: "The 16 Millimeter Shrine"(10/23/59) w:RS; d:Mitchel Leisen.
Once the Toast of Hollywood, Barbara Jean Trenton longs desperately to recapture her youth with any means possible.
cast-- Barbara:Ida Lupino; Danny Weiss:Martin Balsam; Jerry Hearndon:Jerome Cowan.

#5: "Walking Distance" (10/30/59 & 7/29/60) w:RS; d:Robert Stevens.
Martin Sloane returns to his old home town, becomes nostalgic to the nth degree, and finds himself physically slipping into his past.
cast-- Martin:Gig Young; Mr.Sloane:Frank Overton; Mrs.S:Irene Tedrow.

#6: "Escape Clause" (11/6/59) w:RS; d:Mitchel Leisen.
Walter Bedecker makes a pact with Satan to assure his immortality.
cast-- Walter:David Wayne; Ethel:Virginia Christine; Cooper:W.Holmes.

#7: "The Lonely" (11/13/59 & 9/16/60) w:RS; d:Jack Smight.
Convict Jim Corry, serving a long sentence of "solitary confinement on an uninhabitated asteroid, is given a robot for companionship.
cast-- Corry:Jack Warden; Allenby:John Dehner.

#8: "Time Enough At Last" (11/20/59 & 7/8/60)
w: Lynn Venable & RS d: John Brahm
Bookworm bankteller Henry Bemis is, as usual, spending his lunch-hour reading in the bank vault, when "the Bomb" drops leaving Henry the last man on Earth...with all the time he wishes to read forever! I don't know 'bout you - but I HATED this great episode because of the sad ending (when Henry breaks his spectacles).
cast-- Henry:Burgess Meredith!!!; Helen Bemis:Jacqueline Dewitt.

#9: "Perchance To Dream" (11/27/59) w:Charles Beaumont; d:Robert Florey.
Edward Hall, who has a heart-condition, is afraid to let himself fall asleep because of his dream-adventures with a carnival dancer which are putting a strain on his weak heart.
cast-- Edward:Richard Conte; Maya:Suzanne Lloyd.

#10: "Judgement Night" (12/4/59) w:RS; d:John Brahm.
1942: Lanser can't recall where he came from or where he's going, but he does know that the ship he's on will be sunk at a certain hour.
cast-- Lanser:Nehemiah Persoff.

#11: "And When the Sky Was Opened" (12/11/59 & 8/5/60)
w:Richard Matheson d:Douglas Heyes
A spaceship with a 3-man-crew loses contact with Earth for one day; when they soon-after return to Earth, one of the men disappears.
cast-- Lt.Col.Clegg Forbes:Rod Taylor!; Gary:Jim Hutton!; Herrington:Charles Aidman.

#12: "What You Need" (12/25/59) w:? d:?
Mr.Pedott, a friendly peddler who has the ability to foresee people's needs, is confronted by Fred Renard who insists on being given a gift that will be beneficial to his future success.
cast-- Mr.Pedott:Ernest Truex; Fred:Steve Cochran.

#13: "The Four Of Us Are Dying" (1/1/60 & 9/2/60) w:? d:?
A small-time crook with the strange ability to change his facial appearance & character, decides to become a certain jazz musician.
cast-- Arch Hammer:Harry Townes; Sterig:Phillip Pine; Johnny: Ross Martin!; Andy Marshak:Don Gordon.

#14: "Third From the Sun" (1/8/60 & 7/15/60) w:? d:?
Two scientists, convinced that nuclear war is imminent, decide to steal a space-ship and escape Earth with their families.
cast-- Willian Sturka:Frits Weaver; Jerry:Joe Maross; Carling:Edward Andrews!!; Jody:Denise Alexander.

#15: "I Shot an Arrow Into the Air" (1/15/60)
w:Madelen Champion & RS d:Stuart Rosenberg
The first manned space-ship is forced to land on an unknown planet.
cast-- Corey:Dewey Martin; Donlin:Edward Binns; Pierson:Ted Otis.

#16: "The Hitchhiker" (1/22/60 & 8/12/60) w:Lucille Fletcher & RS; d:?
A woman on a cross-country motor trip keeps spotting the same hitchhiker on every road and highway she travels.
cast-- Nan:Inger Stevens; hitchhiker:Leonard Strong; sailor:Adam Williams.

#17: "The Fever" (1/29/60) w:RS d:?
Franklin Gibbs wins a trip to Las Vegas and gets slot-machine gambling fever...until the machines become animate and turn on him.
cast-- Gibbs:Everett Sloane; Flora Gibbs:Vivi Janiss; PR man:William Kendis; drunk:Art Lewis.

#18: "The Last Flight" (2/5/60 & 8/19/60) w:? d:?
The routine of a modern Air Force Base is disturbed when a World War One bi-plane lands, just returning from its last mission of the Great War.
cast-- Harper:Alexander Scourby; Major Wilson:Simon Scott.

#19: "The Purple Testament" (2/12/60) w:? d:?
When Lt.Fitzgerald predicts that his commanding officer will die in a forthcoming attack, the officer ignores him even though the lieutenant's forecasts are always very fatally accurate.
cast-- Fitzgerald:William Reynolds; Riker:Dick York; Gunther:Barney Phillips.

#20: "Elegy" (2/19/60) w:Charles Beaumont d:Douglas Heyes
Three space travelers, lost millions of miles from Earth, land on a planet of inhabitants frozen in all manner of odd poses & scenarios.
cast-- Wickwire:Cecil Kellaway!; Prof.Meyer:Jeff Morrow; Capt.Webber: Kevin Hagen.

#21: "Mirror Image" (2/26/60) w:? d:?
While waiting at a bus station, Millicent Barnes finds that at the same station is another identicle Millicent Barnes.
cast-- Millicent:Vera Miles; Paul:Martin Milner.

#22: "Monsters Are Due On Maple Street" (3/4/60 & 8/26/60)
w:RS d:Ronald Winston
A panic ensues when a youngster suggests that the strange power failures occuring on Maple Street are the prelude to an alien invasion.
cast-- Tommy:Jan Handlik; Steve Brand:Claude Akins!; Mr.Goodman: Barry Atwater; Charlie:Jack Weston.

#23: "A World of Difference" (3/11/60) w:? d:?
Businessman Arthur Curtiss suddenly finds himself on a movie set being identified by everyone as actor Jerry Raigan in spite of his constant insistance that he's not.
cast-- Curtis:Howard Duff; Nora Raigen:Eileen Ryan; Sally:Gail Kobe.

#24: "Long Live Walter Jameson" (3/18/60) w:Charles Beaumont; d:?
A middle-aged college professor whose history lectures have the ring of first-hand experience, is suspected of being immortal.
cast-- Prof.Kitteridge:Edgar Stehli; Susanna:Dody Heath; Laurette Bowan:Estelle Winwood.

#25: "People Are Alike All Over" (3/25/60) w:? d:?
A pair of space travelers take-off for Mars in hopes that the inhabitants on other planets are friendly sorts.
cast-- Sam Conrad:Roddy McDowall!; Warren Marcusson:Paul Comi; Teenya:Susan Oliver.

#26: "Execution" (4/1/60 & 9/23/60) w:? d:?
Killer Joe Caswell, standing with a noose tight around his neck, is suddenly wisked out of the wild west by a time machine.
cast-- Prof.George Manion:Russell Johnson!; Caswell:Albert Salmi; Johnson:Than Wyenn.

#27: "The Big Tall Wish" (4/8/60) w:RS d:Ronald Winston
10-year-old Henry Temple makes a wish that his hero will win tonight's boxing tournament; but the fighter is told to throw the bout.
cast-- Bolie Jackson:Ivan Dixon; Henry:Steve Perry; Frances Temple:Kim Hamilton.

#28: "A Nice Place To Visit" (4/15/60 & 9/9/60)
w:Charles Beaumont d:John Brahm
Sneak-thief Rocky Valentine goes to the Great Beyond...but things are better than he expected: his every whim is granted.
cast-- Rocky:Larry Blyden; Mr.Pip:Sebastion Cabot!

#29: "Nightmare as a Child" (4/29/60) w:? d:?
Teacher Helen Foley is frightened by a strange little girl who seems to know seems to know all the secrets of her past.
cast-- Helen:Janice Rule; Markie:Terry Burnham; Peter Selden:Shepard Strudwick; Doctor:William Quinn; lil'girl:Suzanne Cupito.

#30: "A Stop at Willoughby" (5/6/60) w:RS d:?
After a frantic day at the office, commuter Gart Williams hapoens to debark the train at Willoughby, a town out of the past with none of the pressures of modern living that have been weighing on him.
cast-- Gart:James Daly; conductor:James Maloney; Jane:Patricia Donahue.

#31: "The Chaser" (5/13/60) w:John Collier & Bob Presnell; d:Doug Heyes
Roger Shakleford buys a potion guaranteed to "make the woman he loves become his slave forever" with typical "Twilight Zone" results.
cast-- Roger:George Grizzard; Leila:Patricia Barry; Mr.Daemon:J.McIntire.

#32: "A Passage for Trumpet" (5/20/60) w:RS d:Don Medford
Down-and-out trumpeteer Joey Crown doesn't care whether he lives or dies, until he meets "Gabe", THE master trumpeteer.
cast-- Joey:Jack Klugman; girl:Mary Webster; Gabe:John Anderson.

#33: "Mr. Bevis" (6/3/60) w:? d:?
Everybody loves Mr.Bevis - except his boss, who fires him. Enter Mr.Bevis' Guardian Angel who gives him the ability to read minds.
cast-- (Get a load of this super cast!)Mr.Bevis:Orson Bean!!!; Hempstead:Henry Jones!!; Peckingpaugh:Charles Lane!!; policeman: William Schallert.

#34: "After Hours" (6/10/60) w:RS d:Douglas Heyes
Martha White discovers that the thimble she bought on the dept. store's 18th floor is damaged; when she tries to return it, she's told that the store HAS no 18th floor, but some odd manequins.
cast-- Martha:Anne Francis; saleslady:Elizabeth Allen.

#35: "The Mighty Casey" (6/17/60) w:RS d:?
A baseball manager thinks his problems are over when he signs up a new pitcher: a robot with a good curve & a better fastball - but also with a few peculiar flaws in robotory.
cast-- "Mouth" McGarry:Jack Warden; Casey:Robert Sorrells; Dr. Stillman:Abraham Sofaer.

#36: "A World of His Own" (7/1/60) w:? d:?
Playwrite Gregory West finds he has the ability to conjure up anybody or anything by feeding a description into his dictaphone.
cast-- Gregory:Keenan Wynn; Victoria West:Phyllis Kirk; Mary: Mary LaRoche.

to be continued...

Cast & credits remain the same as previous seasons - with the addition of Yvonne Craig as Barbara (Batgirl) Gordon, and Barbara's pet bird Charley.

#95: "Enter Batgirl, Exit Penguin" (9/14/67)
w:Stanford Sherman d:Oscar Rudolph
Pengy kidnaps Barbara Gordon and tries to force her to marry him in order to gain immunity from the law as the Commissioner's son-in-law. cast-- Penguin:Burgess Meredith!

#96: "Ring Around the Riddler" (9/21/67)
w:Charles Hoffman d:Sam Strangis
The Riddler & The Siren kidnap boxing champ Kid Gullivar & take away his memory.
cast-- Riddler:Frank Gorshin; Siren:Joan Collins; Betsy Boldface: Peggy Ann Garner; cameos: boxers Paul Rojas, Armando Ramos & Jerry Quarry.

#97: "The Wail of the Siren" (9/28/67)
w:Stanley Ralph Ross d:George Waggner
The Siren makes a quick comeback; this time she's up to no good by hypnotizing the Commissioner & Bruce Wayne with her 7 octave voice.
cast-- Siren:Joan Collins; Allegro:Mike Mazurki!

#98: "The Sport of Penguins" (10/5/67) w:Charles Hoffman
#99: "A Horse of Another Color" (10/12/67) d:Sam Strangis
Pengy teams with Senora Lola Lasagne (a.k.a. Lulu Shultz) to win the Bruce Wayne Handicap using a ringer horse and the $10,000 he got for folio of rare parcsols which he stole from the Gotham Library.
cast-- Penguin:Burgess Meredith!; Lola:Ethel Merman; Armband:Lewis Charles; Glu Gluton:Horace McMahon.

#100: "The Unkindest Tut of All" (10/19/67)
w:Stanley Ralph Ross d:Sam Strangis
King Tut predicts crimes before they occur to cover-up a caper of his own; plus, he learns Batman's secret identity & plans an exposé.
cast-- Tut:Victor Buono!; Shirley:Patti Gilbert; Osiris:Jim Gammon.

#101: "Louie the Lilac" (10/26/67) w:Dwight Taylor; d:George Waggner.
Louie the Lilac plans to gain control of Gotham's hippie culture thru Princess Primrose in order to use them to aid him in crime.
cast-- Louie:Milton Berle; Lila:Lisa Seagram; Arbutus:Richard Bakalyan.

#102: "The Egg and I" (11/2/67) w:Stanford Sherman
#103: "How To Hatch a Dinosaur" (11/9/67) d:Oscar Rudolph
Egghead & Olga team-up to commit 3 crimes: kidnap Gordon & demand a 10¢ ransom for every egg eaten in Gotham City, steal the brass samivar of Ghengis Khan, and hatch a huge dinosaur egg from the city museum.
cast-- Egghead:Vincent Price; Olga:Anne Baxter; Tender:Donald Elson; Prof.Dactyl:Jon Lorner; Pstula:Mary Benoit; "Gilligan":Alan Hale Jr.(?)

#104: "Surf's Up! Joker's Under" (11/16/67)
w:Charles Hoffman d:Oscar Rudolph
Joker kidnaps surfing champ Skip Parker to become champ himself.
cast-- Joker:Ceasar Romero; Undine:Sivi Aberg; Parker:Ronnie Knox; Riptide:Skip Ward; the Green Men; footage by Bruce Brown.

#105: "The Londinium Larcenies" (11/23/67) w:Elkan Allan &
#106: "The Foggiest Notion" (11/30/67) Charles Hoffman
#107: "The Bloody Tower" (12/7/67) d:Oscar Rudolph
Lord Marmaduke Ffogg & Lady Penelope Peasoup of Ffoggplace in Ffoggshire steal Her Majesty's priceless snuff boxes & other rare dodads to lead up to stealing the Crown Jewels from the Tower of Londinium.
cast-- Lord Ffogg:Rudy Vallee; Lady Peasoup:Glynis Johns; Lady Prudence: Lyn Peters.

#108: "Catwoman's Dressed to Kill" (12/14/67)
w:Stanley Ralph Ross d:Sam Strangis
Catwoman ruins some society women's hair (for life) and then plans to steal the Queen of Belgravia's $1,000,000 golden-fleece gown.
cast-- Catwoman:Ertha Kitt; Manx:James Griffith; cameo:Rudi Gernreich.

#109: "The Ogg Couple" (12/21/67) w:Stanford Sherman; d:Oscar Rudolph.
Egghead & Olga are out to pinch: A)the solid gold Egg of Ogg; B)the silver scimitar of Taras Bulba & C)500 pounds of $200/ounce Royal Caviar.
cast-- Egghead:Vincent Price; Olga:Anne Baxter.

#110: "The Funny Feline Felonies" (12/28/67) w:Stanley Ralph Ross
#111: "The Joke's On Catwoman" (1/4/68) d:Oscar Rudolph
Little Louie Groovy's nightshirt contains a map which will lead Joker and Catwoman to a million pounds of gunpowder for their use in blasting their way into the Gotham City Federal Depository Bank.
cast-- Joker:Cesar Romero; Catwoman:Eartha Kitt; Louie:Dick Kallman; Pierre Salinger:himself; Fred Fandango:Joe E.Ross; Karnaby Katz: Ronald Long.

#112: "Louie's Lethal Lilac Time" (1/11/68)
w:Charles Hoffman d:Sam Strangis
Louie wants to corner the market on Lilac-scented cosmetics, so he kidnaps Bruce Wayne to force him to operate on animals for their scent glands (used in the manufacture of perfumes).
cast-- Louie:Milton Berle; Lotus:Nobu McCarthy.

#113: "Nora Clavicle and the Ladies' Crime Club" (1/18/68)
w:Stanford Sherman d:Oscar Rudolph
Nora Clavicle has Commissioner Gordon fired, takes his place, and appoints her gang as an all-woman police force.
cast-- Nora:Barbara Rush; Evilina:June Wilkerson; Angelina:Inga Nelson; Mayor Linseed:Byron Keith; Mrs.Linseed:Jean Byron.

#114: "Penguin's Clean Sweep" (1/25/68)
w:Stanford Sherman d:Oscar Rudolph
Pengy uses Lygerian Fruit Flies (carrying Lygerian Sleeping Sickness) in his newest plot to steal money.
cast-- Penguin:Burgess Meredith!; Miss Clean:Monique Van Vooren; doctor:John Beradino; bank director:John Vivyan; Dustbag:Charles Pierkop; Pushbroom:Newell Oestreich; mint supervisor:William Phillips.

#115: "The Great Escape" (2/1/68) w:Stanley Ralph Ross
#116: "The Great Train Robbery" (2/8/68) d:Oscar Rudolph
Shame breaks out of the hoosgow and plots to steal old $$$ bills as they're being transported by rail to be burned at the mint.
cast-- Shame:Cliff Robertson; Calamity Jan:Dina Merrill(Mrs.Robertson); Frontier Fanny:Hermione Baddeley; Pop:Jerry Mathers; Fred: Barry Dennen; Chief Standing Pat:Victor Lundin.

#117: "I'll Be a Mummy's Uncle" (2/22/68)
w:Stanley Ralph Ross d:Sam Strangis
King Tut, while digging for precious metals on a piece of land he purchased on Wayne Manor, accidently breaks through into the Batcave and discovers the true identities of the Dynamic Duo.
cast-- Tut:Victor Buono!; Florence of Arabia:Angela Dorian; Manny (the real-estate salesman):Henny Youngman.

#118: "The Joker's Flying Saucer" (2/29/68)
w:Charles Hoffman d:Sam Strangis
Joker poses as a Martian in order to gain control of Earth!
cast-- Joker:Cesar Romero; Emerald:Corinne Calvert; Chartreuse: Jeff Barton; Verdigris:Richard Bakalyan; Prof.Greenleaf:Fritz Feld!; Mrs.Green:Ellen Corby.

#119: "The Entrancing Dr.Cassandra" (3/7/68)
w:Stanley Ralph Ross d:Sam Strangis
Evil alchemist Dr.Cassandra & husband Cabala take an invisibility pill, flatten Batman, Robin & Batgirl with their Alvino Ray Gun & break Joker, Riddler, Penguin, Tut, Egghead & Catwoman out of jail.
cast-- Cassandra:Ida Lupino; Cabela:Howard Duff(Mr.Ida Lupino)(?); Warden Crichton:David Lewis; prison capt.:Bill Zuckert.

#120: "Minerva, Mayhem and Millionaires" (3/14/68)
w:Charles Hoffman d:Oscar Rudolph
Minerva uses her Deepest Secret Extractor (disguised as a scalp massager in a health spa) to pry secrets from millionaires that enable her to steal the diamonds she craves.
cast-- Minerva:Zsa Zsa Gabor; Adonis:Bill Smith; Freddie the Fence: Jacques Bergerac; cameos:producers William Dozier & Howie Horwitz.

#121: "Batman Meets His Match" (?/?/??)
Batman finally is done-in by the most hideous arch-villain of all.
cast-- Arch-villain:A.C.Nielson.

A HISTORY OF ELLERY QUEEN IN THE MEDIA

ABB.: EQ = Ellery Queen; NP = Nikki Porter(Ellery's secretary); IQ = Inspector Richard Queen; SV = Sgt.Velie; d = director.

MOVIES --

"The Spanish Cape Mystery"; 1935; Republic; 65 min.; d:Lewis Collins.
cast-- EQ:Donald Cook; IQ:Guy Usher; also, Helen Twelvetrees, Berton Churchill, Frank Sheridan, George Cleveland, Jack LaRue.

"The Mandarin Mystery"; 1936; Rep.; 63 min.; d:Ralph Staub.
cast-- EQ:Eddie Quillan; IQ:Wade Boteler; also, Charlotte Henry, Franklin Pangborn!, Rita Le Roy, George Irving, Kay Hughes.

"Ellery Queen, Master Detective"; 1940; Columbia; 69 m.;d:Kurt Neumann.
cast-- EQ:Ralph Bellamy; NP:Margaret Lindsay; IQ:Charley Grapewin; SV:James Burke; also, Michael Whalen, Marsha Hunt, Fred Niblo, Charles Lane!, Doug Fowley, Byron Foulger!, Katharine DeMille.

"Ellery Queen's Penthouse Mystery"; 1941; Col.; 69 m.;d:James Hogan.
cast-- EQ:Ralph Bellamy; NP:Margaret Lindsay; IQ:Charley Grapewin; SV:James Burke; also, Anna May Wong, Eduardo Cianelli, Mantan Moreland, Frank Albertson, Ann Doran, Charles Lane!, Russell Hicks.

"Ellery Queen and the Perfect Crime"; '41;Col.; 68 m.;d:Jim Hogan.
cast-- EQ:Ralph Bellamy; NP:Margaret Lindsay; IQ:Charley Grapewin; SV:James Burke; also, Spring Byington, H.B.Warner, Douglas Dumbrille, Sidney Blackmer, Linda Hayes, John Beal, Charles Lane!

"Ellery Queen & the Murder Ring"; 1941; Col.; 70 m.; d:Jim Hogan.
cast-- EQ:Ralph Bellamy; NP:Margaret Lindsay; IQ:Charley Grapewin; SV:James Burke; also, George Zucco, Leon Ames, Paul Hurst.

"Close Call for Ellery Queen"; 1942; Col.; 65 m.; d:Jim Hogan.
cast-- EQ:William Gargan; NP:Margaret Lindsay; IQ:Charley Grapewin; SV:James Burke; also, Ralph Morgan!, Addison Richards, Kay Linaker, Edward Norris, Ben Weldon, Milt Parson, Claire DuBrey, Mike Cheirel.

"Desperate Chance for Ellery Queen";'42;Col.;70 m.;d:Jim Hogan.
cast-- EQ:William Gargan; NP:Margaret Lindsay; IQ:Charley Grapewin; SV:James Burke; also, John Litel, Lilian Bond, Jack LaRue.

"Enemy Agents Meet Ellery Queen"; 1942; Col.; 64 m.;d:Jim Hogan.
cast-- EQ:William Gargan; NP:Margaret Lindsay; IQ:Charley Grapewin; SV:James Burke; also, Gale Sondergaard, Gilbert Roland, Sig Rumann, Minor Watson, John Hamilton, Ernest Dorian, Felix Basch, Jim Seay.

RADIO --

"Ellery Queen's Armchair Detective Theater"; d:Phil Cohan, William Rousseau, Robert Steel, George Zachary.
cast-- EQ:Hugh Marlowe, Larry Dobkin, Carleton Young, Sidney Smith (but not all at the same time, you fools); NP:Marion Shockley, Barbara Terrell, Virginia Gregg, Charlotte Keane, Gertrude Warner; IQ:Bill Smith, Santos Ortega; SV:Howard Smith, Ted deCorsica, Ed Latimer; also, guest celebrities would act as "armchair detective" and "match wits with Ellery Queen" in guessing the solution.

TELEVISION --

"The Adventures of Ellery Queen"; syndicated - 1950-1959; EQ:Lee Bowman, Hugh Marlowe, George Nader, Lee Philips; NP:Florenz Ames, ?; IQ:?; SV:?; # of episodes = ?; ½ hour; (my data is sketchy).

"Ellery Queen: Don't Look Behind You"(TV movie); 11/19/71; based on the EQ novel "CAT OF MANY TAILS"; d:Barry Schear.
cast-- EQ:Peter Lawford; IQ:Harry Morgan!!!; also, E.G.Marshall, Stefanie Powers, Skye Aubrey, Colleen Gray, Morgan Sterne.

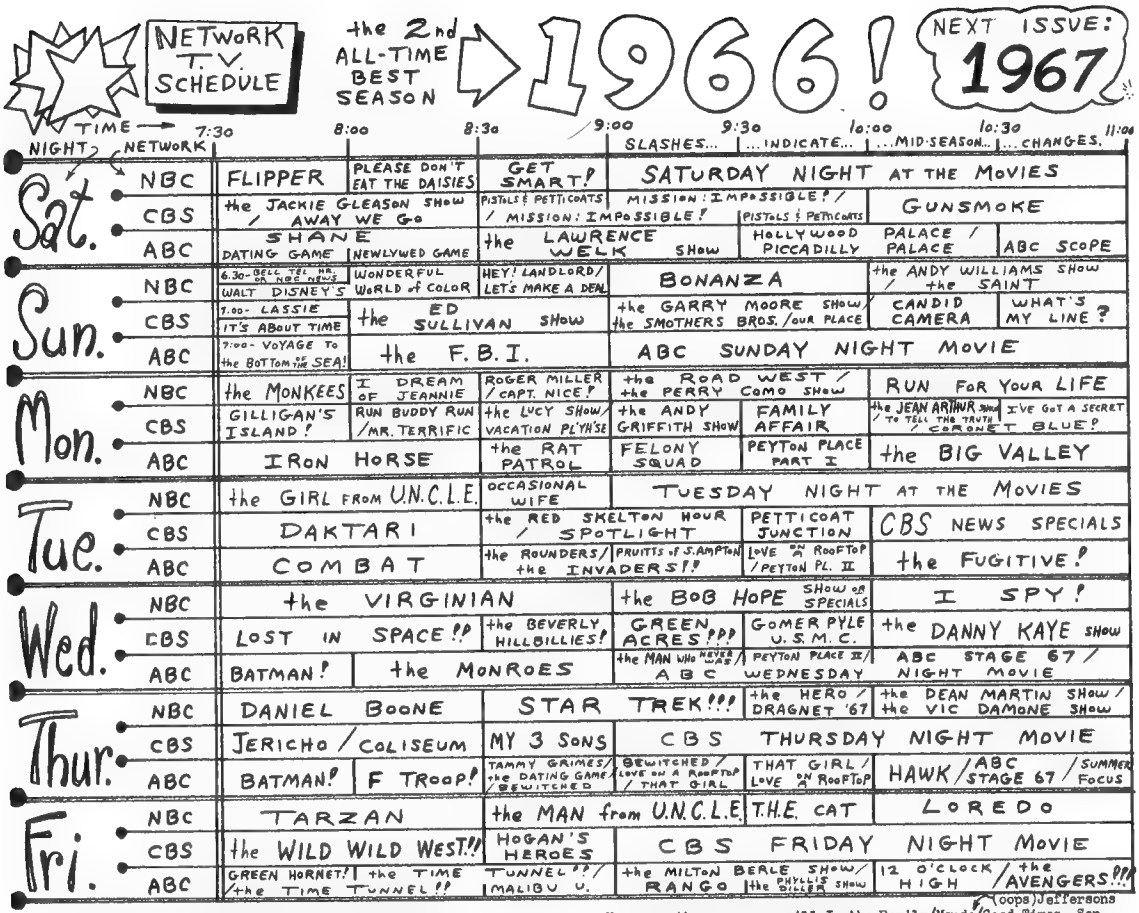
"Ellery Queen"(TV movie); 1975; pilot for series (and a terrific series it is!); cast-- EQ:Jim Hutton; IQ:David Wayne; SV:Tom Reese; Simon Brimmer!:John Hillerman!!; also, Ray Milland!!!, Monte Markham, Gail Strickland, Kim Hunter, Tim O'Connor.

"Ellery Queen"(series); debut-9/11/75; EQ:Jim Hutton; IQ:David Wayne; SV:Tom Reese; Simon Brimmer:John Hillerman; Mike Flannigan:Ken Swofford. (I'm not sure I'm in favor of all these modern TV series spin-offs, but if we hafta' have one more, the one I'd LOVE to see is "The Casebook of Simon Brimmer"! He's my HERO!)

COMIC BOOKS --

ELLERY QUEEN #1-4 (May'49 - Nov.'49), Superior Comics.
ELLERY QUEEN #1,2 (1952), Ziff Davis.
ELLERY QUEEN 4 COLOR #1165, 1243 & 1289 (1961-62), Dell.
also in CRACKAJACK #?-? (Dell, '40s).

NEWSPAPER STRIPS -- (???)



PLUG TIME *** PLUG TIME *** PLUG TIME *** PLUG TIME ***

For various and sundry reasons, I've temporarily (?) lost my vastly knowledgeable trio of "golden age comic consultants". Jerry Bails' reason for being absent is his work in helping Howard Keltner put together the latest in mind-boggling reference works, "THE INDEX TO GOLDEN AGE COMIC BOOKS"!!! This gem will list the entire contents and cover features to over 280 different comic series, running 84 pages for $4.75 postpaid. By all means order one (or a big bunch, even) from Jerry Bails; 487 Lakewood Blvd.; Detroit, Mich.; 48215!

And Mark Trost is helping James Robert Parrish edit a supplement to ACTORS' TELEVISION CREDITS 1950-1972 and he needs a list of the TV network appearances (non-talk,-game, or variety shows) for these actors: John Amos, William Daniels, Esther Rolle, Bill Macy, Vincent Gardenia, Sherman Hemsley, Isabelle Sanford, Michael Evans, Freddie Prinze, Bonnie Franklin, Valerie Harper, Ted Knight, Scat Man Crothers, Jean Marsh, DeForest Kelley, Lindsay Wagner, Henry Winkler, Penny Marshall, Janet Du'bois; and these tuffies: James Gregory, Harry Morgan, Ed Asner, William Schallert, Harold Gould, Jack Albertson, Richard Anderson, Lyle Talbot, Tom Bosley, Michael Constantine and our boy Jonathan Harris! Anyone who thinks he can help out, please write Mark Trost at 144-55 Melbourne Ave.; Flushing, New York; 11367.

And anyone with any questions concerning comics, TV, movies, radio, pulps, etc., please write me (and send a few stamps, especially some 3¢ type):

*** Keno Don Rosa ; 7410 Woodhill Valley Rd.; Louisville, KY; 40222

TRIVIA QUESTION TIME!!!

My question last issue involves the crossing-over of one character from one TV series into a completely different series with no kidding around. In other words, I was looking for instances where 2 different series revealed that they were a member of a single universe or gestalt. Pilot films appearing on an established series DON'T count since the pilot's series is not yet a reality. However, a character from the older series going on to appear on the successful pilot's series' 1st episode DOES count. Clear as mud?

Valid lists came in from Bill Ashton, Kenny Jacowitz and mah ol' fren' Mike Tiefenbacher, in that order. Here is a list; I only wish I had the energy to look up all the dates...but I guess that isn't of great urgency. Here are titles of series that exchanged major characters on certain monumental ocassions:

Here are the easy ones: All In the Family/Maude/Good Times, Sanford & Son/Grady; Mary Tyler Moore/Phyllis/Rhoda; Happy Days/Laverne DeFazio & Shirley Feeney; Bionic Woman/$6,000,000 Man.

These are a bit tougher: Green Hornet/Batman; Petticoat Junction/Green Acres/Beverly Hillbillies; Owen Marshall/Marcus Welby; Cannon/Barnaby Jones; Man from UNCLE/Girl from UNCLE; Shazam/Isis; Emergency/Adam 12; Gomer Pyle/Mayberry RFD; SWAT/Rookies; Pete & Gladys/December Bride; Ironside/Sarge/Amy Prentiss; Cheyenne/Sugarfoot/Bronco; Loredo/Virginian; 77 Sunset Strip/Hawaiian Eye/Bourbon Street Beat; and finally one that nobody remembered but lil' me: Family Affair/To Rome With Love.

Here are some instances where the cross-overs were meant as more of a gag than a "serious" matter as in the above: Superman/I Love Lucy; Man from UNCLE/Please Don't Eat the Daisies; Mary Tyler Moore/CBS News with Walter Cronkite; Batman cameos during wall-climb; Odd Couple/Let's Make a Deal; Lucy Show/Hogan's Heroes; I Dream of Jeannie/Laugh-In; Flintstones/Jetsons; Jay Ward cartoons; Maverick/77 Sunset Strip (the Strip cast appeared as "77 Cimarron Strip").

Can anyone add to these lists? (Craig Henderson was supposed to help me check the answers...but he disappeared.)

Remember when I used to give free MLJ and Nedor comic indexes away to the Trivia "Quiz" winners? Well, instead of that, I'll give the indexes away to anyone on Earth! All ya' hafta' do if you're interested is send me a large magazine-sized self-addressed stamped envelope and both indexes are yours. Free to anyone who wants one until the last'n is gone.

NEW QUESTION: I now award Marvel-type "no-prises" (sans the special envelope). (The sheer joy of winning naturally is reward enough, right???) Comics turn this month; the subject, as usual, being that which is suggested by my masthead. I won't ask you which jungle hero has, for a companion, a sabre-tooth tiger named "Zabu" ...BUT:

* Which jungle heroes/heroines had as their companions: *
* A)a chimpansee named "Chim"? *
* B)a puppy named "Ki-Yee"? *
* C)a gorilla named "Ogg" and an elephink named "Tawn"? *
* D)a dog named "Fang"? *
* E)a black panther named "Daro"? *

DO I SIGN MY NAME LARGE ENUFF?

Be seeing you...

Don Rosa

CRITIQUE

10. Superb
9. Excellent
8. Very Good
7. Good
6. Fairly Good
5. Fair
4. Tolerable
3. Poor
2. Very Poor
1. Worthless

CRITIQUE is basicly a review column, but we will not specificly recommend that you buy or not buy a particular item. We will review each item to the best of our ability and let each reader take it from there. We will be reviewing almost any item (fanzines, prozines, records, portfolios, tapes, posters, or just anything of general interest) with one exception. We will not be doing any SFCA publications for obvious reasons. CRITIQUE offers a readership of nearly two thousand and CRITIQUE will also offer the publisher of any item we review up to one hundred words of free space to rebut his review, if he chooses to do so, providing his review is less than an "8" rating. All rebuttals to appear in the next column must be in our hands at least five days before the ad deadline of the next RB&CC or they will be run in the following issue. If you have an item you would like reviewed, send a copy of it to: CRITIQUE, 1014 Salzedo, Apt. #2, Coral Gables, Fla. 33134

A few things to remember: Where UNDERGROUNDS are concerned, you must be 18 or older to order them. All fanzines reviewed are 8 1/2 x 11 with offset printing and wraparound binding unless otherwise noted. From time to time there may be a publication over which two of our reviewers have wide disagreement and in which case two reviews of the same book will be run in the interest of fairness.

A FINAL NOTE: The only reason for CRITIQUE is as a service to fandom. If you appreciate what we are trying to do then let us know. Your support can be shown in numerous ways: If you order an item because of our review then please mention CRITIQUE in your order, and of course the RB&CC would appreciate your subscription and advertising support. Naturally, your comments are welcomed.

JAMES VAN HISE / EDITOR

KING PORTFOLIO ONE - $10.00 - 44 pages (12 X 18) - Published by Russ Cochran, Box 437, West Plains, Mo. 65775

In recent years Russ Cochran has been accumulating large high-quality negatives of comic pages as they passed through his hands in his role as a dealer in original comic art. This portfolio is the first in a planned series which will reprint these pages in fine detail from these negatives.

KING PORTFOLIO ONE is entirely comprised of King Features Syndicate strips and emphasizes Alex Raymond (5 Jungle Jim "toppers", and one without the "topper"), George Herriman (7 Krazy Kat fulls), and Phil Davis (9 Mandrake the Magician fulls). There are also a Polly and her Pals, two Red Barry's, a classic Prince Valiant, and a page of six Barney Baxter dailies. All are from the 1935-1939 period, truly the high point in the American comic strip.

Some short "runs" of sequential pages are included, and these lead to disappointment to the fan who becomes caught up in the story only to find the sequence terminated on a cliff-hanger traditional in the 1930's adventure strips. Cochran may have anticipated this, for he specifically disclaims any attempt to tell the stories; his stated purpose is to reproduce the fine art.

As with all Cochran publications, this portfolio is flawlessly printed and comes with a money-back guarantee of satisfaction.

RATING 9 / J. B. CLIFFORD, JR.

SCIENCE FICTION REVIEW V5#1 - $1.25 - 48 pages - Published quarterly by Richard E. Geis, P.O. Box 11408, Portland, OR 97211

The review pile was a little slender this month, so we return for a further look at this s-f 'zine. This issue features an interview with Jerry Pournelle, reviews of novels and other s-f books, columns by John Brunner and Richard A. Lupoff, letters, editorial comments, and numerous illustrations by Tim Kirk, Jim Shull, and half a dozen more.

SFR is informative, lively, and entertaining (at least most of the time) and is definitely worth the attention of any s-f fan who can name three authors besides Heinlein, Asimov, and Bradbury.

RATING 8 / J. B. CLIFFORD, JR.

THE FINAL FRONTIER V1#1 -$10.00/yr. Published monthly by Galaxy News Service, Inc. 11 West 17th Street, NY, NY 10011

This 1st issue of The Final Frontier begins with a very informative editorial by Allen Asherman, explaining "the first professionally produced Star Trek newsletter", and his own comments concerning his interest and qualifications in taking on the job.

The lead article, "What's Happening with the Star Trek Movie?" is well reasearched, nicely written, and presents the facts in a way which makes reading a pleasure as well as being quite informative. Rumors are generally not mentioned at all, but in such instances as they are, it is made clear that these are rumors, and an opinion is always offered as to the validity of the rumor.

Also appearing is an exclusive interview with Gene Roddenberry which is enlightning, honest, and very much to-the-point concerning the movie and the future of Star Trek's possible revival on television as well. The information is precise, omitting the evasive questions and nowhere answers connected with many of the Star Trek oriented interviews I have seen published elsewhere.

Another interesting article concerns the musical scoring of the ST series, and discusses briefly the various composers of background scores.

Shorter (but just as interesting and informative) articles appear on the liscensing problems for ST items in connection with Paramount Studios, a brief review on ST cons called, "Who Put The "Con" Into "Star Trek Con"?", and "The Unknown Heroes of Star Trek", (which gives a glimpse of a few of the countless guards, yeomen, etc., that maybe you never considered). Also of interest are shorts of price comparisons for the ST collector, explainations of new items on the market, including the "Phaser That Chirps", T-shirts now appearing in department stores, a new model kit, and information on the reprinting of the "Concordance." There is also a 3/4 page article devoted to an honest review of the Star Fleet Technical Manual, discussing its merits and its shortcomings.

All things considered, The Final Frontier has to rate right at the top of any ST newsletter I have seen. The facts are presented in a very professional way, and ru-

mors are left to the amateurs who are charging twice the price for less than half of the information available here. Even though this 'zine in only eight pages, it offers more valuable info to the serious ST fan than the majority of the 20 page 'zines currently being offered by other publishers.

RATING 10 / DELLA HAWKS

DEMONS PORTFOLIO - $15.00 - 5 prints (11 x 14) - Published by Fantasy Image, Box 14262, Southeast Station, Baton Rouge, LA 70808.

Here are six full color paintings of sundry demons nicely printed on five pages. Three are on traditional themes (Sorceror calling up a demon, Satan at the Gates of Hell, and Imp in a Bottle), and two pages (three drawings) are of those semi-insect, semi-reptile beasties that only Kenneth Smith can draw so well.

Fifteen dollars is a bit steep (color printing is the reason, I suppose) for just five pictures, but if you are especially flush this month you can get a signed and numbered set for two dollars more.

The art is very nice, and the printing is fully satisfactory, but none of the prints really turned me on. The one that came closest depicts a beetle being barbecued by a beastie with a background of a ruined city: it's grimly whimsical and most effective.

RATING 7 / J.B. CLIFFORD, JR.

FICTION ILLUSTRATED #1 - $1.00 - Published by Pyramid Books, 919 Third Avenue, NY, NY 10022

Byron Preiss, editor of the Pyramid paperback series, WEIRD HEROES, has begun a similar series of endeavors. The project involves producing "adult" comics in the guise of oversized paperbacks. The usage of the word "adult" doesn't mean, by any stretch of the imagination, that the pages of FICTION ILLUSTRATED will explode with sex and violence. It merely means that it will try to present a more sophisticated brand of story (as opposed to Superman, Spiderman, etc.) using the comic medium.

The premiere issue features Byron Preiss as author and Tom Sutton as artist. This issue's story is a humorous one done in an early MAD vein (#2 will be sci-fi, #3 straight detective) starring an odd public detective named SCHLOMO RAVEN. The only co-starring character is his pea-brained secretary, EPPIE SERENE. Schlomo Raven stars in two separate adventures; "THE FARX JOB" and "ROSEBUG".

Briefly, the plots are as follows: THE FARX JOB - The famous comedy team, The Farx Brothers (need I say a parody of which real-life team?), are seemingly kidnapped and Schlomo sets out to find them. In the process, he runs into numerous characters of dubious personality, including Bella Bugosi and Morton Barloff, in full make-up as Dracula and Frankenstein. ROSEBUG - This story is a little more involved, as it is even prefaced by a 5 1/2 page prose introduction. But essentially, Schlomo pursues the murderer of a black actor and a German spy who's trying to infiltrate and sabotage the International Peace Meeting.

When it comes to good comic-book writing, good continuity is essential. It's difficult to say whether this book has this or not. Things happen fast and a lot happens, but the way it all connects is peculiar. Perhaps Preiss was trying to pack too much into one book. There are some pages, though, upon which entire scenes unfold with lots of panels and little wording, that are very good. One scene which finds Schlomo inching his way quietly down a long, damp tunnel, in search of a secret meeting, and then giving himself away by stepping on a rat's tail, is excellently done.

FICTION ILLUSTRATED #1 falls down most in two areas; characterization, and the endings. All we know about Schlomo Raven is that he's a short and Jewish detective. That's it. When people are killed, we don't care because we know virtually nothing about them. The endings aren't much better. The ending of THE FARX JOB seems rather stupidly handled. It's as though Preiss had written his way up to the point where the wrap-up should be, and found himself stumped. In his attempt to write himself out of his self-made corner, he used the first solution that came to mind. And it just isn't very good. The conclusion to ROSEBUG is better, but you still don't find yourself surprised by what is nothing more than a half-baked twist ending.

Aside from the characterization and endings, the writing, as far as the captions, dialog, and overall plot are concerned, is very good. The atmosphere achieved is excellent. But I object to the humor format. It's as though Preiss is trying to reinterate the term, "funny book". I think the comic medium is best used when the stories are done straight, with perhaps a minimal number of humorous interludes. A perfect example of expert usage of the medium is Doug Moench's MASTER OF KUNG-FU, and I hate the kung-fu craze.

The art by TOM SUTTON is, as humorous art goes, very good. I prefer Tom's art best when he's doing horror material. In fact, his art shines the brightest in FICTION ILLUSTRATED when a horror sequence enters into the story.

In the editorial, Preiss says he hopes to reach an adult audience with FICTION ILLUSTRATED, and prove that comics aren't only for kids. But he's going to have trouble doing this if the newsdealers persist in displaying it with the Archie digests.

Preiss speaks of wanting to advance the comic medium. FICTION ILLUSTRATED is certainly a step in the right direction, but Schlomo Raven certainly is not.

RATING 8 / MARK BURBEY

STAR TREK: THE NEW VOYAGES - $1.75 - 236 pages - Sondra Marshak & Myrna Culbreath, editors. Published by Bantam Books, Inc. 666 Fifth Ave. NY, NY 10019

Star Trek: The New Voyages is a collection of fan fiction dedicated to Star Trek, published in a professional format with a foreward by Gene Roddenberry and introductions to the stories by the stars. These introductions are beautiful, but beyond that The New Voyages turns into a bad trip downhill. Well written or not, this still leaves open the necessity for consistent characterization, believability, and at least a plot, please!

To be fair, I'll start with the first story, Ni Var, and progress from there. This is the story of Mr. Spock's literally being split into two persons, and the conflicts involved therein. Fine, but doesn't this sound vaguely familiar? (The Enemy Within) The characterization is fair, but a weak plot and sometimes confusing actions would rate this story a 6 by itself.

Intersection Point is a bit stronger but suffers from a lack of essential details and loose ends left behind. The characters behave as they should, however, and strengthen this effort to a 6, even though some parts scream at a swipe of "The Tholian Web".

What I would consider to be the worst of all the inclusions in this book would have to be "The Enchanted Pool". Basically it has Spock lost in the woods, being seduced by a wood nymph (actually a starship lieutenant), and finally kissing her to break a spell! Even though you later find out why the ruse, the story has Spock totally out of character in more than one instance. There is also a lack of information, and at times becomes so sketchy that all interest is lost. Nevertheless, it can't be accused of being a "swipe", unlike so many of the others here, and would rate a 4.

...And now for something completely different, "Visit to a Weird Planet Revisited". This story by Ruth Berman shows a fantastic imagination and over-

whelming humor that captivates interest from the first sentence. This is fan originality at its best and would have to rate right at the very top!

"The Face On the Barroom Floor" is also humorous, with good plot and excellent characterization. However, it cannot begin to compare with "Weird Planet Revisited", and even though it is good work, it is not exceptional and could only place about a 7.

The next story, The Hunting, might be original enough, but the far-fetched ideas (even for ST) are simply not acceptable. At one point in The Hunting, Spock is down on all fours, eating passing rats, and pouncing on McCoy! Sounds a little like "Yesteryear" of the animated ST series, but luckily the animated writers had enough decency not to go quite this far. I think "mediocrity" would best describe this effort.

"The Winged Dreamers" has a good story line, good characterization, and a slight twist! It hints at Spock's "true" feelings for Kirk, and deliberately leaves the reader wondering exactly what was intended by certain patches of dialog. Were it not for the fact that this story is much too reminiscent of "Shore Leave", it would rate higher in my opinion, but because of this definite hint of a swipe, it would place around an 8.

The last story is "Mind-Sifter", which has a good adventure line, only a slight lack of characterization, and is generally more true to the line of Star Trek than the others. Originality is also more prevalent, and for this reason, it also rates an 8.

It seems that the editors could have done a much better job of selecting more diversified work to appear here, as four of the eight stories deal with shore leave on various planets, and none really concerned themselves with Star Trek's original mission - "...to boldly go where no man has gone before." None of the inclusions dealt with exploration or adventure in the true sense of the word. With all of the hundreds of manuscripts which were certainly reviewed for this publication, it would appear that the editors preferances appear in print, rather than stories dealing with the premise behind Star Trek.

After reading the majority of the stories in "The New Voyages", I was left feeling as though something had somehow been lost in the ten-year translation, so to speak. Only a couple of the better efforts and the introductions by the cast and Gene Roddenberry made it worth the time. These introductions alone, and the fine story "Weird Planet Revisited" help to bring the rating up from what should have been much lower.

RATING 6 / DELLA HAWKS

STRIPROFIEL V2#8/9 - f2, 70 - 40 pages, side stapled - Published by Striprofiel, Postbus 136, Wormerveer, Netherlands.

Anybody out there read Dutch? I think it's Dutch; it looks like a cross between badly spelled English and German, so that's Dutch.

This is a comics fanzine which for this issue has an article on Mad along with much other stuff. The price is in Guilders, I think, with the notation "losse verkoop"; there's "abonneeprijs" which is fl,80, and that might be the price. But a few dollars of real money should produce an issue.

Why am I given stuff like this to review?

RATING ?? / J.B. CLIFFORD, JR

THE CARTOON SHOW - no price given - 32 pages plus 4 page insert - Published by Jerome K. Muller, Box 743, Costa Mesa, CA 92627

This is the guide book to an exhibit of original works by American cartoonists selected from the Muller collection, plus an insert guide to comic-related memorabilia from the Murray A. Harris collection. The exhibit, at the Bowers Museum, Santa Anna, California from February 28 through April 4, 1976 will be over by the time you read this.

Many of the originals on display are reproduced in this booklet with texts by Ray Bradbury, Muller and Harris. The selection is very wide (Raymond, Opper, McCay, McManus, Feiffer, Crosby, etc.) and examples are very well reproduced in the catalog.

RATING 9 / J. B. CLIFFORD, JR.

CINEFANTASTIQUE Volume 4 Number 4 - $4.00 - Subscriptions 4/$10.00, 8/$18.00 - 48 pages - Published by Fred Clarke, P.O. Box 270, Oak Park, Ill. 60303 [AVAILABLE FROM THE S.F.C.A. FOR $3.00 + 25¢ POSTAGE]

First off, a correction should be made from ads which have appeared for this issue. The publisher ran an ad which announced that this issue would contain a production article on the film A BOY AND HIS DOG. I ran this same ad myself in the last RBCC as I was expecting in my copies of CFQ within a matter of days after the RBCC would go to press. Lo and behold, upon receipt of the issue, the promised "Tripping Through Ellison Wonderland" is not present and neither is an explanation for its absence. So be aware of this. I've corrected my own ads but Fred Clarke has yet to correct his.

What this issue does contain is the most dynamite article on THE DAY THE EARTH STOOD STILL which I have ever seen! It spans no less than twenty pages and includes three pages of previously unpublished color stills!! What's that you say? The film is in black and white? True, but several color publicity stills were shot at the time and some of the best are reproduced here sparklingly clear, two full page size. But that's not all as there are many other rare behind the scenes stills and other little seen black and whites. The article is a masterwork of research as it touches on all the aspects of the film by including interviews with most of the major personnel who were involved, including writer Harry Bates whose short story served as the springboard for the film. And thankfully Fred Clarke's annoying habit of printing stills which are broken in half by the joining of two pages is abandoned here (with the exception of one which by itself spans nearly two full pages in size, it thus being necessary...for a change).

There is also a six page article on Tyburn Films, a new horror film producer in the class of Hammer and Amicus. Their new film LEGEND OF THE WEREWOLF is given coverage, including two excellent color stills, and there are also two full page color stills of Peter Cushing.

There are also many film reviews, stills and coming film news. The back cover is a beautiful full color still of Lynda Carter as the new, original Wonder Woman...and she sure is.

CINEFANTASTIQUE produces average issues which stand head and shoulders above any other film magazine, and then it produces above average issues such as this one which simply leave you breathless.

RATING 10 / JAMES VAN HISE

THE JAPANESE FANTASY FILM JOURNAL #11 - 75¢ - 44 pages - Published by Greg Shoemaker, 3235 Collingwood Blvd., Toledo, Ohio 43610

This magazine is for the fan of the Japanese disaster film, those opuses of horror which one either watches because they think they're good or because they think they're hilarious beyond belief. This journal covers the films in reviews, articles on special effects, "The Superhero: Japan's Interpretation", and has many drawings (mediocre) and many stills (half decently reproduced).

RATING 6 / JAMES VAN HISE

COMIC COLLECTOR'S COMMENTS

BY HOWARD P. SIEGEL

You might call this issue's column a Museum of Cartoon Art Special in that most of it is devoted to the institution, it's personnel and the fostering father of the endeavor, Mort Walker. For those of you who expect to visit the New York Comic Convention in July, a visit to the Museum is a "must". I'll try to post bus and train schedules in an upcoming RBCC for your convenience. It's only 45 minutes from midtown to Greenwich, and a half mile walk to the Museum. Where else can you see a Yellow Kid original, a 1915 George McManus Sunday color page, and get answers to questions that have been plaguing you for a long time? You'll also get to meet some of the professionals who don't frequent Conventions and in an atmosphere more conducive to personal attention. Below is a page from "Inklings", the quarterly magazine sent to members of the Museum. It's only one of the benefits you get from joining. Again, I'll post the information needed to join: Send $15.00 for your one year membership to the Museum director, Mr. Jack Tippit, Museum of Cartoon Art, 384 Field Point Rd., Greenwich, Conn. 06830.

Classics From Our Collection

Several "Skippy" dailies and Sunday pages were recently donated to the Museum by Percy Crosby's daughter, Mrs. Joan Crosby Tibbets. "Skippy" was one of world's most popular comic strips in the 1920's and 30's, inspiring movies, books and various products.

James Swinnerton, a member of the Museum of Cartoon Arts' Hall of Fame, was one of the pioneers of the comic strip in the 1890's. He died in 1974 at the age of 97, after 74 years of drawing cartoons. His widow presented us with this "Little Jimmy" page from 1935.

didn't want to take a chance, so he left it out. They had to run a whole week's worth of strips at one time to bring everyone up to date when the editor returned to his desk and couldn't understand why Beetle Bailey was not printed. The other paper was in Ohio, and they too put it back in. Whenever Lt. Flap appeared, the Stars & Stripes would leave the strip out until the soldiers began to complain. They would see it in their home town papers and knew that something was going on. One G.I. complained to Sen. Proxmire that this was censorship of the press. Proxmire went over to the Pentagon, had a conference, and the Stars & Stripes put it back in."

S: "Have you ever come across a theme that was gutsy, meaty and required say a longevity of a week or two to develop to a finality that you wanted to use but were afraid to because of the length?"

W: "I try to avoid it. It may be all right for other strips, but such continuity I've found, doesn't fit into Beetle Bailey. People get bored. I've taken Beetle home on furlough for instance, and kept him there for a week or so, but that's about the longest I've stretched something. I'm very anxious to get him back there again. Another thing...you've got to come up with gags that have a day-by-day sequence of humor on the same idea, and that's difficult. Generally they're not as funny as the daily change in scene jokes."

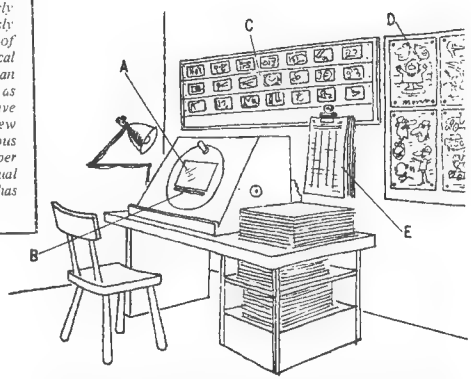
S: "Let me end by putting in a plug for Beetle. He's been in the army almost 25 years. He really deserves more than one stripe. Any plans to give him a promotion?"

W: "I feel that in this day of change there ought to be some things that are permanent. I'd like to see Beetle out there representing the goof-off. Someone has to do it and I think he does a fairly good job. I'd hate to dismiss him."

MORT WALKER STANDING BESIDE A BEETLE BAILEY SUNDAY STRIP AT THE MUSEUM OF CARTOON ART

JEAN AND MORT WALKER HAVE SEVEN CHILDREN. THIS IS BRIAN WALKER, ASSISTANT CURATOR OF THE MUSUEM OF CARTOON ART.

THE ART OF ANIMATION – *Although the art of giving apparent motion to inanimate objects can be traced back to the Stone Age representations of fleeing bison, the modern animated film is a fairly recent invention. The process consists basically of tediously sketching drawing after drawing to produce an entire sequence of motion. These drawings are then photographed in chronological order and when projected onto a screen, they coalesce into an organic, moving whole. Although technical refinements such as transparent cels, Xerox reproduction, and motorized equipment have simplified the animator's task, there are still distressingly few shortcuts to cartoon animation. The effect of creating continuous motion can still only be achieved by projecting 24 separate images per second and a ten minute short will require 14,000 individual drawings. As a result, the ability to produce quality animation has become virtually a lost art.*



Animation desk. The animator's drawing board or 'light box' carries a turntable into which is set a pane of ground glass (A) illuminated from below. A sheet of animation paper has three holes which match up with three 'registration pegs' (B) on a metal bar. This ensures that each drawing remains firmly in position when others are placed above it for animation. The animator has constantly to refer to the 'storyboard' (C) (a device attributed to Webb Smith of the Disney Studio) which consists of a sequence of cameo drawings illustrating the successive stages of a scene—and model sheets (D) showing the physical characteristics and relative proportions of the main protagonists in the film. Each drawing is charted on a camera exposure chart (E) (or 'dope sheet'—sometimes referred to as the 'music score' of animation) along with instructions for camera movements. The key animator's drawings are passed to 'in-betweeners' who provide the linking phases between two key positions; each of the pencil drawings is then traced onto an acetate sheet and the areas of colour filled in with opaque paints on the **under** *side of each cel to avoid obliterating the drawn lines.*

AN INTERVIEW WITH MORT WALKER - PART II

Visitors were coming in groups of three and four now. The telephone rang. Callers requesting travel directions. I turned the cassette over and, undaunted by the interuptions, Mort Walker and I continued our conversation. The question on hand had to do with Sgt. Snorkel's favorite mascot, Otto.....

W: "Well, some people likened my characters to real people and thought that they knew types who resembled Zero, Killer and others. With the dog they said that I went too far into fantasy and felt he didn't fit in with the real types that I had. Others said 'wow!' or 'Right on!'. In fact, we got more good than bad reactions to what we thought was going to be a one gag thing. Charles Schulz had already done so much with Snoopy that I was afraid to go too long with Otto. Gerry Dumas developed the first strip....Sgt. Snorkel dressing the dog up in a uniform and the General walked in, saw the dog and said "That's it! No more martinis for lunch!". I had the strip laying around for six months. I thought it was just too wild and was afraid to use it. Too much in the realm of fantasy. One day I was going through a bunch of the old strips and came across it and laughed. Then I thought that if I laughed, maybe the readers would find it funny too. So I went ahead and used it, and thereafter we got so much fan mail on Otto that I said 'let's go with it'. After all, that's what you look for. Lucky mistakes; and you capitalize on your mistakes."

S: "This isn't the sixties, when it was an effort for a black person to enroll in an Alabama university. Today there is no such thing as ethnic exclusivity, no-no's or taboos about using blacks in comic strips. Personally, I think your treatment of Lt. Flap was one of the best I've come across. Let's face it. Every race or religion has its own culture. This includes the black people. You've introduced one into the role of an army officer. What reaction did you get when this character with the Afro hairdo, goatee and wild clothes appeared in the strip? Did you receive much flack from groups like the NAACP?"

W: "Not from them, but just individuals. I would get wild letters of praise from the blacks. 'We've waited 400 years for this... It's about time somebody put a black in the comics that acts like a black.' One black woman living in California kept writing me and calling me her blue eyed brother. On the other hand there were people who thought I was promoting the blacks or trying to editorialize. Viscous letters. There was a black movie actor who thought I was doing a stereotype of the blacks and he wrote that he was going to get me. When I told him that I was trying to achieve something, he felt that only a black could get across such a 'message'. He was very violent about it. But on the whole, most blacks that I heard from or knew liked it. Flap is a strong black. He's a man, not a flunky. He comes right out and says it: 'I'm black."

S: "Well, you've certainly achieved that. He came into Beetle Bailey seemingly on a stream of glycerine. He's doing his thing in a style indicative of the cultural ways of the black people, and that differentiated between a black army Lt. and some of the other characters that have appeared in other comic strips and comic books. He's acting naturally. By a process of osmosis you get that feeling about him."

W: "He had to by funny. That was the problem. It took me several years to create the character. I once had a meeting with one of the editors of Ebony magazine, and he asked me why I didn't have any blacks in my strip. I told him that I can't make them funny and that everybody in my strip has to be funny. Yet they felt that I could get somebody in the strip, so I went home, drew a bunch of stuff and after looking at it all felt that it was too much of a flunky portrayall which wouldn't be liked. The character was another private like Beetle and the minute I showed him being lazy or something like that, the blacks would label him as a sterotype. I didn't really know how to do it. Then it came to me like a flash. I woke up about 3:00 one morning, thought up about five or six gags while I was in bed, got up and fortunately remembered all of them. I just jumped right into them. The syndicate was very afraid of it. They felt I was borrowing trouble. I had 1200 newspapers and it was thought that the southern clients would cancel the strip. Finally Milton Kaplan, who at that time was general manager of King Features Syndicate said 'Oh the heck with it. If you believe in it, let's do it!' As it turned out, I think only two papers left the first Flap strips out that first week, and neither was a southern one. One was the Washington Star. The editor was on vacation and the assistant editor didn't

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BACKSTAGE AT THE STRIPS
BY
MORT WALKER
MASON/CHARTER, 1975

Mort Walker has aptly titled his new book, a combination autobiography and whimsical text about the industry. These excerpts are examples:

Explaining why some people become cartoonists: "Money"' says Al Capp philosophically. He can say that since he makes more than most corporate presidents and bookies. Milt Caniff got into it because he wanted to be an actor, and cartooning was the ultimate opportunity: he could write the script, design the scenery and play all parts. Dik Browne is saving up for a haircut."

In trying to categorize cartoon art: "But even if comics are not literature, there must be some literary talent involved if Chic Young is the world's best read author. And if it isn't art, there must be an art to it. John Cullen Murphy's strips were once impounded by customs officials for duty as 'art imports'. Murphy wrote them back "Thanks!"

Relating the hi-jinx practiced by members of King Features comic art department, where strips are mended, changed or inked: "Bob Dunn had a thing going with Bud Sagendorf that nearly had Popeye's artist spooked. If Bud left his copy of Time magazine lying around, be'd come back to find mustaches painted on every picture. He could never find out who did it. Bud decided it wasn't safe to read the magazine in the office and took to locking it unwrapped in his desk drawer. Bob took his ink down to the lobby and waylaid the postman. He slid the magazine from its wrapper, did his work, and carefully slid it back. Bud received the copy and immediately locked it up. His wife swears that when he got home that night and took off the wrapper, he turned white before he turned purple."

On "payola" cartoonists sometime receive when the inject a brand name item into their strip: "A cartoonist who will remain anonymous drew his leading character driving a Cadillac and then wrote General Motors demanding a free car for the plug. When they refused, he wrote back: "Watch strip on Aug. 17". On that day he drew his character running into a tree in a minor accident that transformed the grand automobile into a pile of metal spaghetti."

Problems in translation for foreign newspapers: "We had General Halftrack commenting on bugging during the Watergate scandal. 'Your feelings about bugging,' he thought, 'depends on whether you are the bugger or the buggee.' In England a bugger is one guilty of sodomy!"

In chapter 3, "The Characters Behind The Characters", Walker illustrates the fact that today's breed of cartoonist is different from the pioneers of the early 1900s with these gems: "The new breed is more sober but no less colorful. Creative people live creative lives. Some can't do anything normally; that would be uncreative. Jack Tippit, eating in one of New York's poshest restaurants, insisted on ordering a peanut butter and jelly sandwich. They had to send out for it. Dik Browne ordered half a soft boiled egg."

The work habits of some of his peers: "Frank Johnson works in the living room with the television blaring and three kids running in and out. I like to do my pencilling in the kitchen every Sunday. Bill Yates starts work at 5:00 A.M. so he'll be free for golf by noon. Chuck Saxon works after dinner, finishes by dawn, and sleeps most of the day. Jack Tippit draws with a toothpick instead of a pen. It giveshim a looseness and individual effect that he couldn't achieve normally; but he has to endure the poor jokes of his colleagues who continually inquire "What number toothpick do you use?" John Cullen Murphy's studio is a prefab in the back yard. He uses his children or neighbors as models when they are available, or himself when they aren't. A closet is filled with costumes which he dons, poses in front of his Polaroid and then snaps the scene with a timing device. But this has its drawbacks. A workman walked in once and found Murphy in kilts and a blond wig."

Through television, we know Chas. Schulz to be a rather mild manners, soft spoken man. This is not a put on. Walker relates this story about the "Peanuts" creator's visit to New York in 1951: "He slept on the couch in the living room of Herb Green's apartment, and behaved more like a kid than a famous cartoonist. He rode the subway for fun, gawked at any building over six stories and visited fellow cartoonists more like a fan instead of a colleague. He went to Al Capp's apartment saying that the syndicate had told him it was all right. "Jesus!" thought Al. "They're giving out my address to any hick who asks!" Al was polite but pleaded a heavy schedule. Schulz turned to leave. "I draw a little strip called 'Peanuts'," he said. "Come back in here," Al said, and they had a real visit."

Sometimes the real humorous member of the family turns out to be someone other than the cartoonist himself, as evidenced by this story concerning the Dik Brownes: "They went to the "Cole Porter Night" at the high school. The band played two hours of unpublished songs. During the mayhem, Dik leaned over to Joan and whispered: "When did Cole Porter die?" "Tonight," was her terse reply."

In chapter 6, Walker tells about his installation as president of the National Cartoonists Society: "The night I was installed, my first function was to present the outgoing president, John Pierotti, with a lifetime membership in the form of a gold pin. As I announced the award, my buddy, John Fischetti, vaulted to his feet, propelled by his third martini, and yelled: "Wait a minute! I think Rube (Goldberg) should get a lifetime membership before Pierotti!" The whole meeting erupted. Those who weren't making impassioned speeches pro and con were trying to cite parliamentary procedure or order more drinks. Pierotti's wife was in tears. Jean (Mrs. Mort Walker, then carrying her fourth child) whispered to me: "This is the first meeting I've ever been to where they begin to honor a member and end up humiliating him." Through it all Dik Browne sat smiling at a table in front of the dais, enjoying every minute. He yelled up to me: "How do you like being president so far?" What really hurts is that this was the high point of my administration."

Profuse with illustrations, photographs and cartoons, the author has perfectly placed samples of each so that they follow the written point pagewise. He conveys the theory that most established cartoonists metamorphize from plaid shirt-ink stained workpants garbed literates to luncheon guests of the Secretary of Defense at one of Washington's most prestigious eateries, with time out to participate in deviltry with and against their peers.

For the first time in almost documentary form, a book has been written explaining the development, acceptance and commercial success of a newspaper comic strip step by step and in the first person. The obvious layman questions are answered along with the finer behind the scenes details. Walker writes in simple and understandable language. He would rather say "very clear" than "optimum transluscency" in driving home his point.

Say Margaret Hamilton and the Wicked Witch of the North comes to mind. Say Mort Walker and Beetle Bailey pops up. The author realizes this and satisfies us with an illustrated history of the character beginning with his prototype "Spider" who frequently appeared in the Saturday Evening Post as a one panel anti-hero. The last chapter of the book consists of 35 pages of Walker's favorite B.B. daily and Sunday strips. The change in art style is quite evident over the years, and this writer is grateful that Mort did not hold back in altering the straight line, rather square figures to produce the more acceptable rounded anatomies of today's Beetle Bailey and company. A effort to artistically improve the work to meet the ever changing preferences of the reader, and done with success.

A personally pleasing fact is that I taped an interview with Mort Walker last October, prior to publication of "Backstage At The Strips". I evidently asked the right questions since many of them appear as salient subjects in the book. The two parter, which ends with this issue just briefly touches on the authors childhood, military service, married life and struggles. He elaborates these facets of his life in down to earth style.

The best tribute I can give Mort Walker is that he caused me to miss two consecutive evenings of Star Trek when I made the mistake of picking up "Backstage At The Strips" during the first commercial break and was unable to put the book down. If you think you've read everything there is to read about cartoonists and comics, you're wrong unless you've added "Backstage At The Strips" to your library. 310 large size pages of wonderful panelology.....

* *

COMIC COLLECTOR'S COMMENTS

It was a simple statistic. Book and periodical publishing sales down 21% in 1975 according to Warner Communication's annual report. More significant to us is the actions Board of Directors usually take when the numbers come up bad. If ever NPP was on tenter hooks, it appears that now is the time, with the possibility that the parent company might suspend operations and derive income from character licensing only.

The world's best read author is Murat 'Chic' Young (or rather his successors on the strip). 100 million readers daily! And the fastest rising strip in newspaper history appears to be Hagar the Horrible, having been bought by over 600 papers in the first two years.

In its study of "high achievers", a seminar class on "extralegitimate behavior" at the Graduate School of Business & Public Administration, Cornell University, has included Star Trek's Mr. Spock in the course.

Several observations made during my last visit to the Marvel Bullpen to check up on Duffy Vohland (as his parole officer I am obligated to do this) and say hello to my "son" Roger Slifer and the rest of the gang, include the number of Howard The Duck Nos. 1 and 2 scattered around the various cubbyholes. Also the early Marvels strewn on desks using characters and early plotlines for new stories. To several of you who asked, yes....the English editions do have different covers than the ones sold in the United States. Also, the combinations of heroes and stories are in different sequence chronologically.

If you've been a steady reader of Variety. you're probably wondering like I am, what the status is of such movie projects as "Dr. Justice", starring John Phillip Law and Gert (Goldfinger) Frobe. A superpowered, but non-costumed hero. Then there's "Capt. Electric", a costumed character with super powers, a remake of Zorro starring Alain Delon, and a series of English made features starring Dan Dare, the space explorer. To date, only the advance ads and a few short paragraphs have been the only clues that these projects exist.

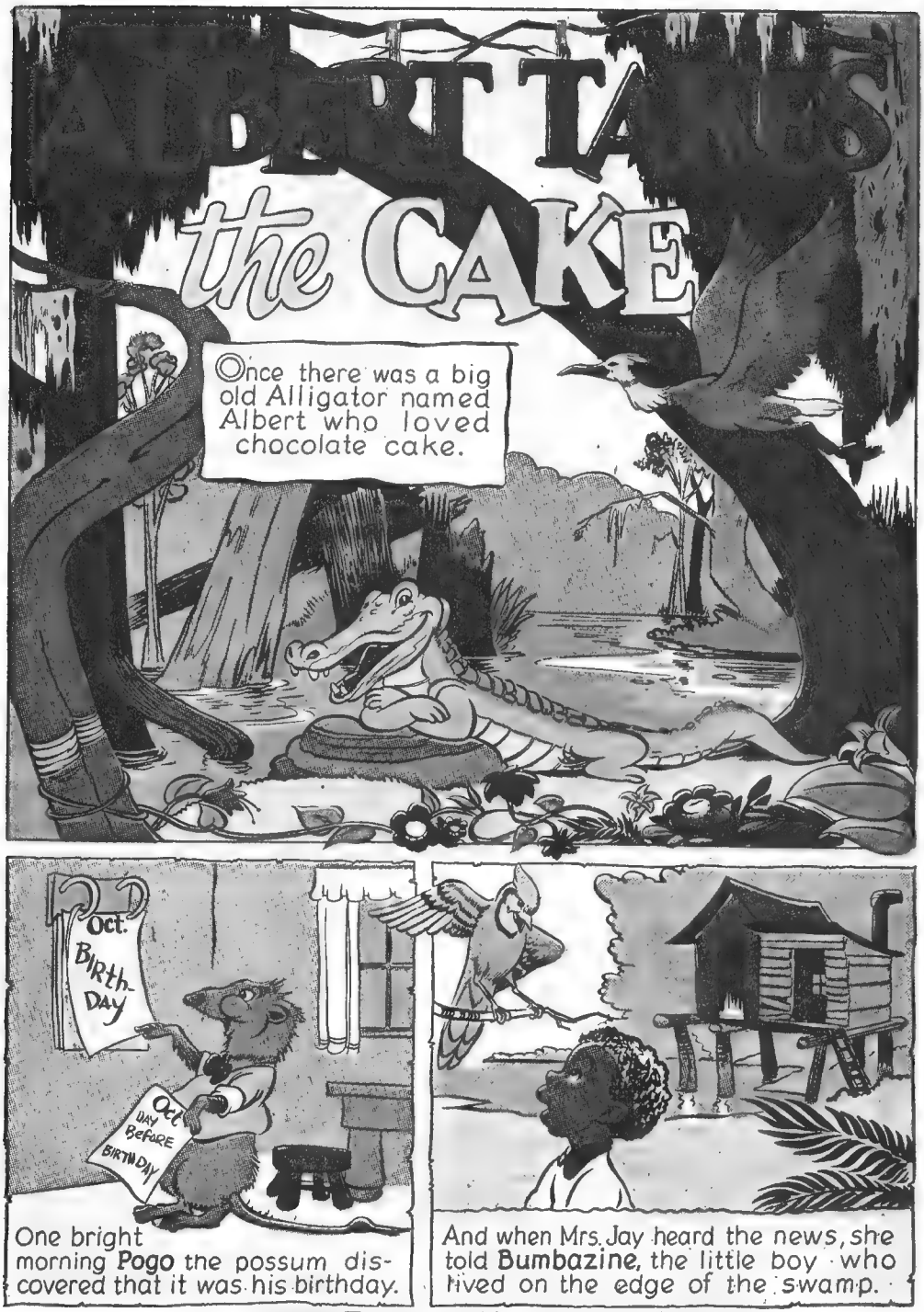
Oh Boy! Are the comic book publishers going to be in trouble with the Universal Product code system, if and when it became industrywide in the super market trade. I recently ran a DC issue over the scanner in my company's laboratory, and it didn't register. What it means is that the retail merchandising system will not accept comic books unless the inks and/or printing presses adjust to the intensity required by the laser beam scanners. This is a more critical problem than you can surmise.

John Ryan is assembling original Australian art for a special exhibition (on a rotating basis) at the Museum of Cartoon Art and is writing a piece for same. Despite his hectic job as manager for Firestone Tire & Rubber Ltd.'s Queensland territory (equivalent to one of our states), he manages to do a tremendous job in furthering panelology the world over.

95 SEDGWICK AVENUE, YONKERS, N.Y. 10705

A KELLY-POGO PORTFOLIO

PART TWO

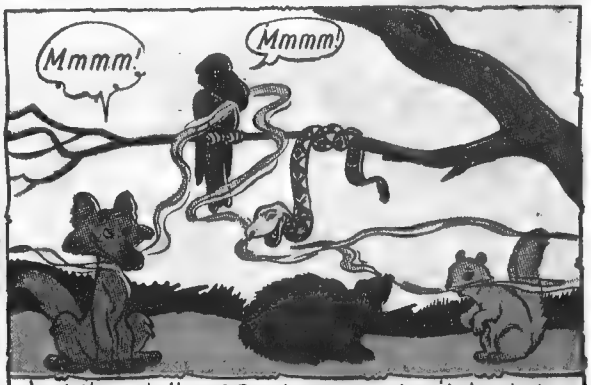

ALBERT TAKES
the CAKE
Once there was a big old Alligator named Albert who loved chocolate cake.
Oct.
BIRTH-DAY
Oct
DAY BEFORE BIRTHDAY
One bright morning Pogo the possum discovered that it was his birthday.
And when Mrs. Jay heard the news, she told Bumbazine, the little boy who lived on the edge of the swamp.

BUY WAR SAVINGS BONDS AND STAMPS

Bumbazine decided to bake a chocolate birthday cake for his friend Pogo. So he took flour and water and salt and pepper and sugar and molasses—

and three chocolate bars and a piece of bacon rind. He mixed them all together and baked the mixture into a cake.

When it was all done, Bumbazine hurried off to Pogo Possum's house.



And though it **was** a heavy cake, it had the most beautiful smell that the swamp creatures had smelled in a blue moon.

And finally Albert smelled the smell!

Congratulations on your birthday, Pogo!
Thank you, Beetle!
Pogo was receiving greetings from his neighbors–
Hi there, Pogo! I'm coming across on this log!
Oh, hello, Bumbazine! I didn't recognize you in your new hat.
when he heard Bumbazine hailing him.
This isn't a hat! It's a cake and it's for you, because today is your birthday!
Gosh– look out, Bumbazine! That's not a log, either!
Ow! It's Albert!
Not so fast–Bumbazine!
Pogo, give me that cake or I'll eat Bumbazine!

Yum-yum!
Don't eat Bumbazine because that is me!
Now you're caught too, Pogo! Looks like this is going to be quite a meal!
Now, I'll eat Pogo first, then Bumbazine, and for dessert I'll eat this beautiful and delicious chocolate cake with candles!
Oh, don't eat me first—I don't deserve the honor. Besides, I had crabapples, pickles, persimmons, lemons and fourteen cups of vinegar for breakfast—so I would sour up your whole dinner!
Then I'll eat Bumbazine first!
Oh, no, I still have on my winter underwear and I'll just itch up your insides—How would you get in there to scratch?
Waah—but I can't eat the cake first—that's dessert!
But all the best people eat dessert first nowadays, Albert! Don't cry!
Sure—even the Queen of France said "Let 'em eat cake!"

Well, in that case I'll just eat this chocolate cake first!
GULP!
Man! That cake hit bottom first thing!
I'm gettin out of here!
THUD!
I've been poisoned!
That must have been the heaviest cake you ever baked, Bumbazine!
That's the only cake I ever baked!
I'll catch you both! You can't feed me a cake made out of cement!
But the cake was so heavy that it pulled Albert to the bottom and there he stayed for a week.
That was the finest birthday cake I never enjoyed, Bumbazine!
I knew you'd make good use of it, Pogo!
So Pogo and Bumbazine celebrated the birthday in peace.

8x10 Stills

6 for $4.00
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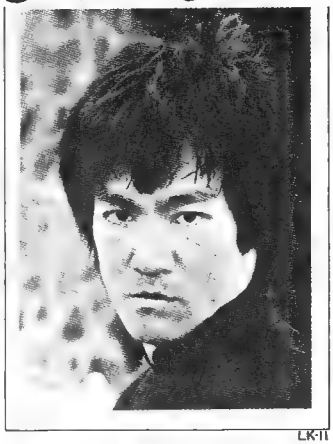
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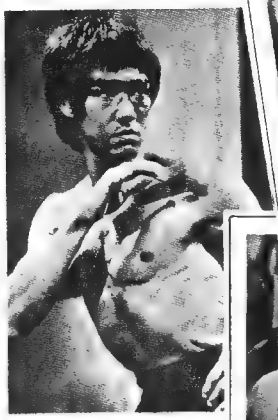
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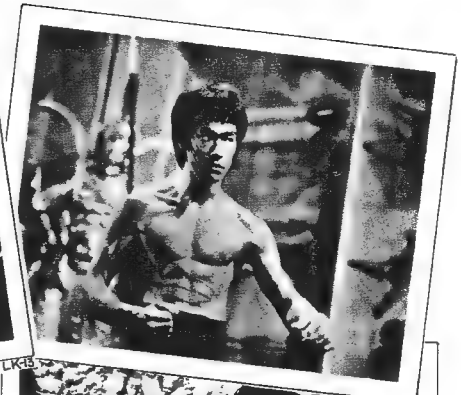
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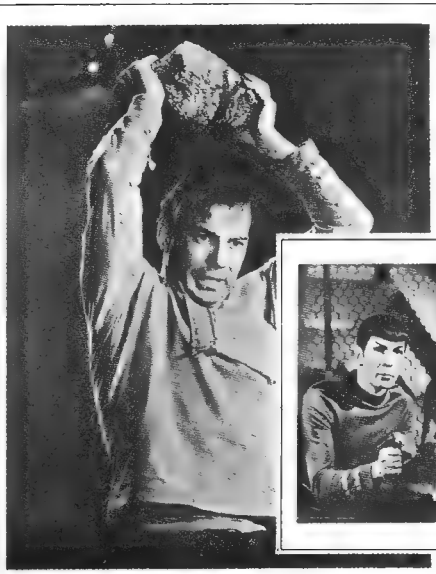
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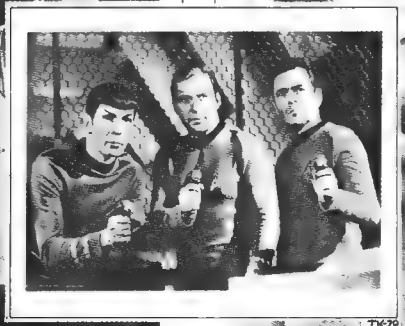
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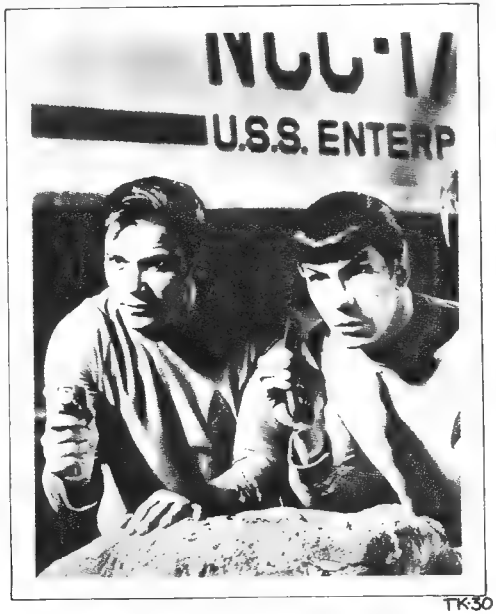

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Ken Pierce
344 WINNEBAGO
PARK FOREST, ILL. 60466
DEALERS INQUIRE

VAUGHN BODĒ--A PERSONAL RESPONSE

BY GEORGE BEAHM

Vaughn Bode is gone.

Part of the rage I feel comes from the knowledge that I did not call him up and had not heard from him since early June, when I left for Ft. Sill, Okla., to begin my obligation to the military. At that time, I was swamped with things to do: organizing my life to a new kind of life; working with printer and publisher Richard Garrison for the BODE INDEX, Vaughn's last and most important collaborative effort. I knew Vaughn had an enthusiastic reception at the 1975 Comicon over the July 4 holiday.

And that same month he would pass away.

On 22 July I received a short note from Jan Strnad, close friend of four years. He wrote, simply, "Vaughn Bode passed away earlier this month. Did you know anything about this?" I stood there in the mailroom, stunned, shocked, and those around me noted the expression on my face. I wandered around for the next hour in a complete daze, unable to believe the news, to acknowledge the facts. Before class started, I found myself in turmoil. I was excused from class to spend the rest of the day in my BOQ room where I sat numbed.

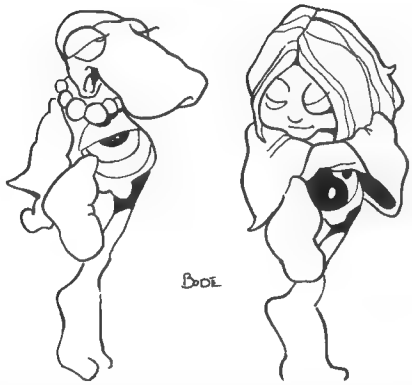
I thought how dumb I was not to have called earlier. I had meant to call him, but I didn't. Now, obviously, it is far too late. I remember once reading in AND FLIGHTS OF ANGELS (Emil Petaja's beautiful tribute to the late Hannes Bok) something a Bok friend had written. He said he had planned to visit Bok, but, strangely, Bok had not answered his last letter. Then suddenly, when talking with a friend, the news came out: Bok had died in his New York apartment. The news struck the man hard, and he never forgave himself for not calling earlier. I feel the same way.

I knew Vaughn for only four years. My initial meeting came in 1971 at the July Comicon when Richard Garrison suggested visiting Jeff Jones at his New York apartment and studio before the con started. In driving rain we walked through the streets and made it up the stairs to Jeff's place. There Vaughn and BB Sams were present with Jeff and his family. Vaughn showed me his latest work, and we talked late into the night.

Since that time I saw Vaughn infrequently. I graduated from high school, worked my way through college, took a comission in the Army, and entered active duty status. I knew though that no matter what I did, Vaughn's work would always follow me. I collected his works; I visited him at his Syracuse and Woodstock studios; I called him up, and he called me; we exchanged letters; I recorded interviews with him at his studios; and now I mourn his passing.

My original intention on doing an Index on him was simply this: too many are written and published after the man's death. I never wanted to do an index under those conditions, feeling that the artist should have the joy of seeing his work collected by another person. Vaughn and I worked on the Index for four years, shaping it until it grew all out of proportion in relation to its original size. How obscene and empty it feels to know the Index will be coming out -- but Vaughn can never see it. It is hard to believe, and harder to accept, that a man of his talents and uniqueness could leave us. Those who knew him by his prolific output, most of which is unpublished, noted that he worked in the fanzines, then worked for the prozines, then broke into CAVALIER where fellow underground artist Robert Crumb began his meteoric climb.

Over the Labor Day weekend I went through Jan Strnad's



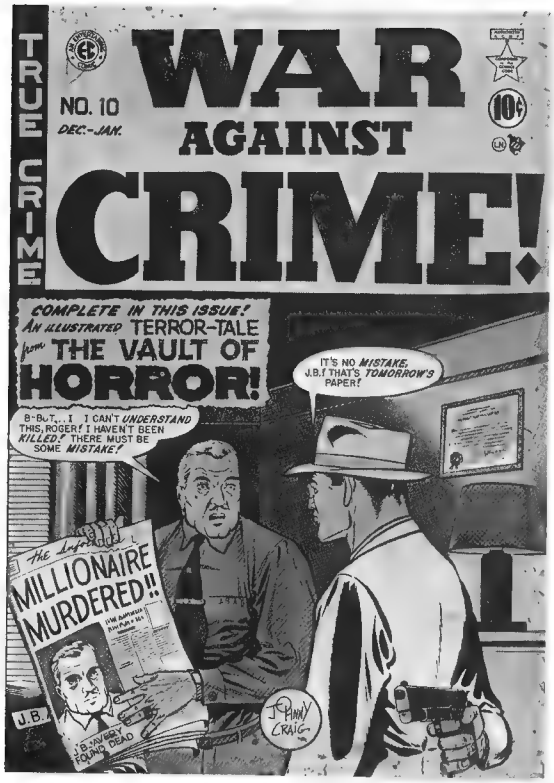
collection. I flipped through his copy of the Bantam paperback featuring "Deadbone" and I came upon "Mossy Sparks." For many, this little six-panel vignette struck deep. Vaughn had a talent for focusing on emotions and thoughts; he expressed his feelings, and not coincidentally they were the feelings of many people.

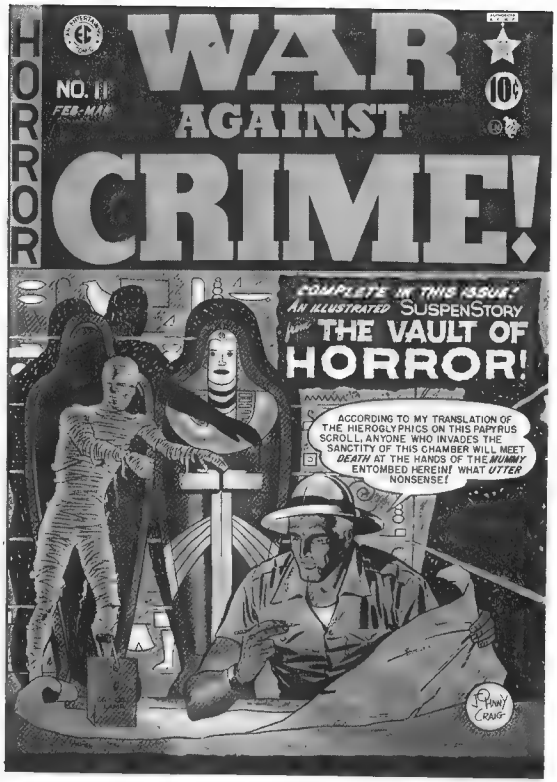
To me it seems obscene that Vaughn isn't here to show us his interpretation of life with his all-too-human lizards and chicks, with his irreverant Cheech Wizard romping through an enchanted forest. H.P. Lovecraft said of REH: "His passing was a loss of the first magnitude!" The same can be said of Vaughn's passing. In many ways, though, Vaughn reminded me of Hannes Bok, that bundle of energy pouring paint on canvas, creating artwork that stands beside Virgil Finlay and shines. Both men were gifted with an original style that demanded attention; both were excited about life, about the depth, intensity and values in life that showed in their works; both contributed heavily to the fan press and, later, to the professional publications. And both died at too early an age.

For those who knew him as a friend, Vaughn was: a tremendously devoted family man; a bundle of energy that glowed with creativity and pulsed with all-night sessions in his studio; a person who enjoyed travelling and lecturing to college students and comic fans; a dynamic lecturer with his Cheech Wizard in the "Bantam Lecture Bureau" series; a writer of unbelievably fine letters, penned with various colored magic markers; a man who, when you were with him, insisted upon paying for all lunches and dinners; an artist, writer and publisher; an influential artist in the Underground who sparked off many imitations, notably Tom Foster, and whose ill-fated GOTHIC BLIMP WORKS died after a half dozen efforts, due to distribution problems; a man who appreciated quality in any form, particularly in artwork; a man who refused countless offers from companies who wanted to have him draw what they wanted, and whose restrictions made him shun them; a cartoonist who popularized felt-tip markers in the field -- Jeff Jones and Berni Wrightson both experimented with them with notable results; a man whose projects never stopped, whose projects permutated and sometimes fell down but usually succeeded with great results; an original talent, a gifted writer and artist, the kind of friend who makes you think of Roger Zelazny's succinct line upon hearing of Bok's passing: "I rage at the loss of what once lived."

We shall never see his like again.

WITH LOVE
Kenneth Smith
27 July 1975©

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AN ILLUSTRATED SUSPENSTORY
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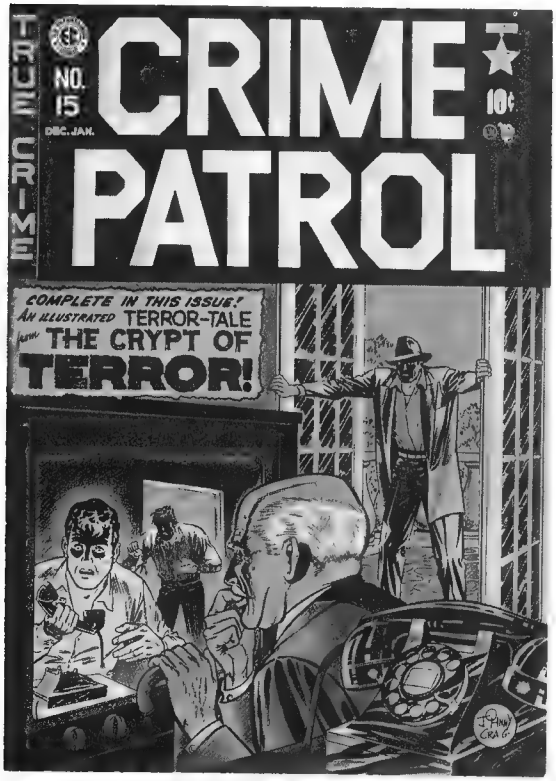
ACCORDING TO MY TRANSLATION OF THE HIEROGLYPHICS ON THIS PAPYRUS SCROLL, ANYONE WHO INVADES THE SANCTITY OF THIS CHAMBER WILL MEET DEATH AT THE HANDS OF THE MUMMY ENTOMBED HEREIN! WHAT UTTER NONSENSE!
JOHNNY CRAIG



ABOVE: THE FOUR BOOKS WHICH MARKED THE END OF THE PRE-TREND AND THE BEGINNING OF THE NEW TREND EC.

THE E.C. PRE-TRENDS

BY J.B. CLIFFORD, JR

The one hundred plus comic books known as the E.C. pre-Trends[1] have never been much discussed in the articles and books on E.C. Comics. These eighteen or so titles, published from 1946 to 1950, are essentially curiosities with little of the attractiveness of the later "New Trend" E.C. Comics; the artwork is mostly mediocre, and the scripts are usually uninspired.

But inherent artistic quality is not necessarily a determining factor in what is collected and what is paid. In recent years, the E.C. pre-Trends have soared in price and have become widely collected by (usually) E.C. completists who ran out of things to collect.

This is not to say that these books are entirely without their own appeal. Several of the later New Trend stars, such as Ingels, Craig, Feldstein, and Wood, appeared in these comics and did some good work in them. Other artists of note who were not around for the New Trend but who worked in the pre-Trends include Shelly Moldoff, Henry Kiefer, and Ed Wheelan.

This article will examine all the pre-Trends in some detail, with much attention to the two transition periods when major changes were occuring at 225 Lafayette Street

GAINES THE FATHER

The importance of M.C. Gaines in the history of the comic book is well known. Essentially, he and Harry Wildenberg invented the American comic book in 1933. In the succeeding years, his career had its ups and downs, but 1945 found him a partner in the D.C. comics organization, running the All Americal (A.A.) branch out of offices at 225 Lafayette Street in Manhattan. A dominant personality, Max Gaines had frequent disagreements with his partners, and these led him to sell his interest in D.C. Within a month, he was back in the comic book business at the same location, concentrating on his personal project: the "Picture Stories" series of "educational comics",(the latter term he adopted as his corporate name.)

Gaines was a former schoolteacher, and he had started the "Picture Stories" under the D.C. label in 1942. The series continued through the summer of 1947, from D.C., A.A., and E.C., and covered the Bible, Science, American History, and World History. Segments on Shakespeare, Mythology. Geography, and Natural History were once planned but these never saw print.

The "Picture Stories" comics have not attracted the same degree of collecting interest as have the pre-Trends, and prices have stayed low. We will not consider them further in this article.

From the base of the "Picture Stories", Gaines expanded his line to issue other comics for young children. TINY TOT COMICS #1 and LAND OF THE LOST #1 (both dated July-August, 1946) , DANDY COMICS #1 (Spring, 1947) and ANIMATED COMICS (date uncertain--probably Summer, 1947).

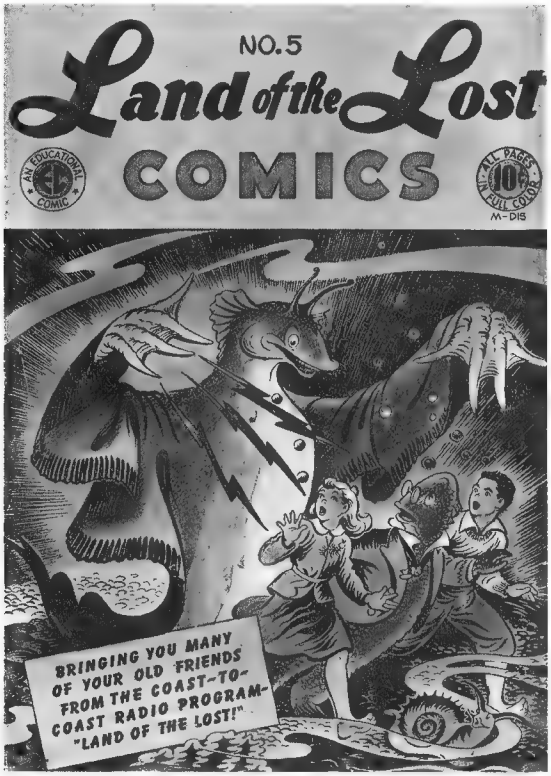
Other types of comics were also started in 1947, but first, let's examine these five titles which may be collectively called the "Juvenile" pre-Trends.

TINY TOT COMICS (#1: early 1946; #10: Dec.,'47) featured several forgetable characters. Stories and art in all issues were mostly by Ruth and Burton Geller; texts were by Ruth Geller or Katherine H. Hutchinson. Issues 1-4 and 6-9 have stories from a series "Friends of Other Lands"; issues 1-6 and 8 have "Tales from Fairyland", of classic fairy tales in comic book format. A collector seeking a representative issue would best select from the issues 1-4, 6, or 8 in order to have both features. None of the regular characters in the title (Dunny the Flying Donkey, Peter and Pinky, Vegetable Village, Smoky the Snake, and Clippety Clop), nor two characters appearing only in the last issue (Baby Bruin and Clifton Cat, drawn by a different artist) are at all interesting to anyone over six years old (nor were they meant to be). About the only item of interest concerning TINY TOT COMICS is that the cover to the last issue (#10) was not that originally planned.[2] The house ad on the back cover of DANDY COMICS #5 shows TINY TOT #10 with a Halloween theme on the cover, but as published, a Christmas theme (probably to hold newsstand space longer) was used. So far as is known, this is the only remaining piece of unpublished E.C. art--if it still exists at all.

ANIMAL FABLES (#1: July-Aug, '46; #7: Nov-Dec,'47) is a far more interesting comic than TINY TOT and a slightly harder comic to find. The last four issues (#4-#7) contain modern versions of famous Aesop fables which display the finest artwork of any of the Juvenile pre-Trends. Alas for posterity, the "good artist" of the Juvenile E.C.'s omitted his signature from his work, so must go unrecognized here. In addition,the last issue of ANIMAL FABLES includes a repring of the Moon Girl origin story (more about her later) and, for this reason, fetches a higher price than the earlier issues. Of particular interest in ANIMAL FABLES are two characters blatantly swiped from other comic companies. "Freddy Firefly" is an insect version of the Human Torch; he bursts into flame with the words, "Take Fire", and soars about fighting evil super-hero fashion. Freddy is depicted in red in issues 1-6, but in #7, he sports green flames for some reason. "Danny Demon" is a swipe from the WDC&S backup feature "Li'l Bad Wolf". The premise is the same in both features: to be a proper demon (wolf) one is supposed to be bad, but Danny (Li'l Bad Wolf) persists in being good, so he is always in trouble with the old man. This is an appealing theme for a children's comic, but the Disney people published first.

LAND OF THE LOST (#1: July-Aug, '46; #9: Spring, '48) is by far the easiest of the Juvenile pre-Trends to find. Presumably, this fact indicates that the title was the most successful of the group. The book was based on the then current MBS radio program of the same name, and this tie-in probably led to higher sales. The title "Land of the Lost" is certainly an imaginative and evocative one, conjuring up visions of mystery and adventure; it had been used at least once previous to the E.C. comic, and is currently the title of a children's television program. In the E.C. version, the "land" of the title is the bottom of the sea, where lost things presumably find their way. The principal characters, Isabel and her brother Billy, are pre-teens capable of visiting this land with the aid of a magic seaweek which allows them to breathe underwater. The seaweed is provided by Red Lantern, a

fish who saved Billy from a fisherman's net and who acts as host during their visits. Stories in LAND OF THE LOST were all by Isabel Manning Hewson, who created the characters and who played the part of Isabel on the radio program. Art was by Olive Bailey, her only work for E.C. No single issue of LAND OF THE LOST stands above the rest, so any issue may be considered typical of the whole run. Occasionally, short sequences from the Picture Stories series and short Ed Wheelan pages were reprinted in the comic. Non-reprint educational items also appeared in issues #1, 2, and 7. Interestingly enough there was also a LAND OF THE LOST animated cartoon done. It is uncertain now which studio did it but it was done in the late forties and is so rarely seen today that few fans even know it exists.


NO.5
Land of the Lost
COMICS
AN EDUCATIONAL COMIC
ALL PAGES 10¢ FULL COLOR
M-DIS
BRINGING YOU MANY OF YOUR OLD FRIENDS FROM THE COAST-TO-COAST RADIO PROGRAM- "LAND OF THE LOST!"

DANDY COMICS (#1: Spring, '47, '48) is a fairly difficult comic to find. Most of the art was by Alton or Fago, and the stories (featuring such characters as Dandy, Tumbles, Tuffy, Bull Bowser, and Handy Andy) are undistinguished. Of some interest, however, are the text stories in issues #2 and 3. These comprise a continuing story, "A Trip to the Moon", which might be considered the first E.C. science-fiction story. The hero of the story is a "famous young scientist" named Bill whose wife Hazel is kidnapped by "a small, squat creature with bluish skin". Hazel's brother, Shelly, appears as the creatures are reboarding their spaceship and stuns one of the creatures with a thrown stone. The spaceship abandons the fallen moon-man and escapes with Hazel. Bill and Shelly capture the moon-man, his control helmet, and a rod of unknown metal. The concluding episode is still not in my collection, alas, for who could fail to enjoy a story with such a line as : "Hazel shrank in terror from the blue-skinned, smooth round head of the beady-eyed Moon Prince." Hardly by coincidence, Bill Gaines at this time was following a science career, his wife was named Hazel, and one friend was Sheldon Mayer.

ANIMATED COMICS (No#: around Summer, 1947) was a one-shot which is the rarest Juvenile and one of the rarest of all pre-Trend E.C.'s. Tracking down a dopy is not worth the trouble and expense of doing so. It is a curious item, in that there is no date or E.C. emblem on the cover, and there is not even a publisher's indicia inside the book. The only hint that the comic might be an E.C. are the ads for Picture Stories comics on the back cover and inside the front cover. However, ANIMATED COMICS was listed as an E.C. comic in house ads and in other E.C.'s of the period. Cover art and most of the interior art was by Fago.

These five titles, totaling thirty four comics, comprise the Juvenile pre-Trends. As a group, they are an undistinguished lot, and single copies of each should satisfy all but the most rabid E.C. completists. Overall, more than one-third of the pre-Trends are Juveniles.

M. C. Gaines also entered the fields of humor comic and crime/adventure comics. First, INTERNATIONAL COMICS #1 appeared, dated Spring, 1947, then FAT & SLAT #1 joined the line, dated Summer, 1947. Three titles (BLACKSTONE THE MAGICIAN DETECTIVE FIGHTS CRIME, MOON GIRL, and HAPPY HOULIHANS) had premier issues dated Fall, 1947. Because the two humor titles had the shortest combined runs, it is convenient to discuss them first.

FAT & SLAT (#1: Summer, '47, #4: Spring, '48) was the exclusive product of veteran cartoonist Ed Wheelan of "Minute Movies" fame. Fat & Slat were two characters similar to Mutt and Jeff or Abbott and Costello. Ther were featured in short (half and full page) pun-ridden gags which drew heavily from old vaudeville humor. Other strips appearing in the comic were OLD MAN EXPERIENCE (who appeared in the last panel of one page gags drawing a folksy moral from the joke), BIG SHOT (a mongrel dog in typical doggy-joke gags), and COMICS McCORMICK, billed as the world's number one comic book fan. Comics McCormick was featured in six page dream adventures induced from overdoses of super-hero comics; by the fourth issue, he was well on the way to taking over the comic for himself, being featured in two stories and on the cover, which proclaimed "FAT & SLAT FEATURING COMICS McCORMICK".

There was also a 1944 one shot comic entitled "ED WHEELAN'S JOKE BOOK, FEATURING FAT & SLAT." This was published by William H. Wise from the same address as the A.A. office of D.C. Some collectors consider this a sort of pre-pre-Trend, so we include it here for completeness. (If we consider it as part of the pre-Trend corpus, then we are talking about one hundred and eight comic books; otherwise, there are one hundred and seven E.C. pre-Trends.) The "Joke Book" is similar to the E.C. comics, except that the three other strips do not appear. If you cannot find a copy of the E.C. versions (and copies of FAT & SLAT, especially the later issues, are relatively hard to find), then the "Joke Book" will give you a good idea of the contents of the others. Surprisingly, it is easier to find than the E.C. comics, its earlier publication notwithstanding.

Although of fairly high quality, the "humor" pre-Trends comprise only a small fraction of the E.C. pre-Trends; the two titles combined only total six (or, if we count the 1944 comic, seven) of the comics.

The other titles started at E.C. during the days of M. C. Gaines (INTERNATIONAL COMICS, MOON GIRL, and BLACKSTONE THE MAGICIAN DETECTIVE FIGHTS CRIME!) were predominantly of the crime-

fighter type, with Moon Girl being a super-hero (the sole E.C. example), INTERNATIONAL being a sampler title, and BLACKSTONE featuring a magician. All three types were tried-and-true comic book formulas.

BLACKSTONE THE MAGICIAN DETECTIVE FIGHTS CRIME! (#1: Fall, '47) holds two records among the pre-Trends: it has the longest title and the shortest run (one issue). Magician-type comics were common during the thirties and forties, and several other companies even issued Blackstone comics (who was a real person, one of the greatest stage magicians of all time). Because magician comics were fairly popular during the period, this is not a rare comic despite its one-shot status. The comic contains two Blackstone stories drawn by Eric Stoner (his only work for E.C.) and was filled out with a reprint of the Happy Houlihans introductory story from HAPPY HOULIHANS #1.

HAPPY HOULIHANS (#1: Fall, '47; #2: Winter, '47,'48) featured the adventures of "America's Craziest and Most Lovable Family"--to quote the cover copy. The HOULIHANS were a large family, comprised of Tom (the father, a chef), his wife Fanny, the eldest daughter Micki (a model), teenagers Danny and Winky (jitterbug freaks), and Mush (a pre-teen). They are featured in a series of well written adventures, crisply drawn by Picture Stories veteran Don Cameron. The stories are self contained but sequentially related. In the first issue the Houlihans are shadowed by a helpful mysterious stranger. In the second issue he turns out to be Tom's younger brother Mike and is featured in one story that issue. Also in the second issue are a trip to Hollywood (where Micki has landed an acting job) and a venture in owning an oceanside hotel. At the close of the second issue, Tom and Fanny decided to sell out and return home to "Riverdale Heights".

They never made it. HAPPY HOULIHANS was terminated with the second issue. This cancellation may have been premature, for (in my opinion) the characters and the quality of the stories showed considerable promise. But the title might not have had good sales, for today copies are rather hard to find, with the second issue being quite scarce.

Other features appearing in this title include a reprint of the Moon Girl origin story in #1, a mediocre filler story (Corny Cobb) in #2, and several reprinted Fat & Slat pages in both issues.

INTERNATIONAL COMICS (#1: Spring, '47 #5: Nov-Dec, '47) begat INTERNATIONAL CRIME PATROL, which begat CRIME PATROL, which begat CRYPT OF TERROR, which begat TALES FROM THE CRYPT. Issues after the first title change will be examined later, but the five issues of INTERNATIONAL belong entirely to the M. C. Gaines period and will be covered here.

INTERNATIONAL contained various continuing characters: Van Manhattan, Igor the Archer, Madelon, The Chessmen, Diggy Do and Diggy Dont, and Juan Meatbal.

Van Manhattat ("Manhattan's Files") was an American crime fighter who appeared in all issues of INTERNATIONAL. His sidekick/secretary, an attractive red-haired Southern belle with an accent thick enough to cut with a knife, assisted him in his fights against evil. Lee Batchelor drew his stories for issues #2-5.

Igor the Archer was a cossack-style Russian Green Arrow, living in Czarist Russia (at least in the first and third issues). Apparently it was felt that historical fiction lacked reader appeal, so in the fifth issue, Igor turned up as a descendant of the original Igor, a Soviet citizen fighting for the United Nations. (These are his only appearances in INTERNATIONAL.) Later, post-WW II affection for the USSR virtually vanished from the American scene, and so did Igor the Archer. Kurt Schaffenberger drew his stories in his first two appearances.

Madelon was a news photographer who had formerly been a French underground fighter in WW II. She appeared in all issues of INTERNATIONAL COMICS, with art for all but the first appearance by Sheldon Moldoff.

The Chessmen were a trio of British crime fighters names (are you ready?) King, Rook, and Bishop. Their stories were poorly drawn by a now-unknown artist in issues #2, 4, and 5.

The above four characters/teams constituted the "International Crime Patrol" (ICP) and worked together in INTERNATIONAL #5 to fight various villains in the style of the ALL STAR "Justice Society of America". (There was a two part story in #4, but the ICP did not fully organize until #5). Since ALL STAR had been part of Gaines' old A.A. stable, the concept of book-length multi-member crime fighting stories probably didn't take too much effort on his part to devise for his new company. Enemies in most stories in INTERNATIONAL COMICS were mad scientists of ex-Nazi's or both.

Other characters appearing in INTERNATIONAL were featured in independent stories. DIGGY DO AND DIGGY DONT, drawn by Schaffenberger in issues 2 and 4, were a take-off on Charlie Chan: a Chinese father and son detective team with the be-bop talking modern son and aphorism spouting philosophical father. JUAN MEATBAL was a Mexican boy whose light adventures (not strictly crime-fighting) appeared in INTERNATIONAL #1 and 3; Lee Ames and Burt Frohem were responsible for the stories. In these days of ethnic hypersensitivity, a character named "Juan Meatball"would be inconceivable; he disappeared into comic character heaven after INTERNATIONAL #3, possibly kidnapped by the Frito Bandito (who hasn't been around much lately, either, to think about it.)

MOON GIRL AND THE PRINCE (#1: Fall, '47) became MOON GIRL (#2: Winter, '47/'48; #6: Mar-Apr, '49), then MOON GIRL FIGHTS CRIME (#7: May-June, '49; #8: Summer, '49); it then evolved into a romance comic, with the unusual title of A MOON, A GIRL...ROMANCE, which will be discussed later. This was the last of the titles to appear at E.C. during the M.C. Gaines period. Details of the later issues of this comic will be given later. Moon Girl (alter-ego Claire Lune) received her powers from the "Magic Moonstone" which gave her the "power of ten ordinary men". Apparently this was not enough power for her scripters, so a few issues later we find her lifting skyscrapers and ocean liners. Of course, she could still be knocked out when the plots (such as they were) demanded. Her chief mode of transportation was a thought-controlled airplane (a la Wonder Woman, but this one was not transparent). In later issues she had less extravagant powers, returning to about the ten ordinary men level. Moon Girl (if you haven't already guessed) was a swipe of Wonder Woman, another of Gaines' old A.A. titles. She also had a boyfriend, Prince Meru, who helped her fight the bad guys. Although a copy, Moon Girl did without the weird psycho-sexual aspects of Wonder Woman; she was just a straight (no pun intended) adventure superhero with less memorable traits.

The above were the titles appearing under the E.C. seal in mid-1947 (remember, cover dates were about three months advanced over calendar dates at E.C.). On August 20, 1947, tragedy struck the Gaines family: M. C. was killed in a boating accident on Lake Placid.

The details of this accident may be found elsewhere[3]. His untimely death left his unprepared son, Bill Gaines, in charge of a struggling minor comic book company at the age of 25.

Although it may sound over-critical, however untimely was M. C. Gaines' departure from life, his departure from the comic book industry was way overdue. His line of comics was lightweight and none

were memorable or particularly original. On the contrary, most were riddled with outright swipes from other companies and reworked versions of earlier M. C. Gaines products. Others (such as LAND OF THE LOST and TINY TOT) were the products of small teams working almost independently. M. C. Gaines record during the first two years of E.C. bears a strong similarity to the record of a fading great athlete who hangs around too long.

GAINES THE SON

The popular picture of E.C. during the early days under Bill Gaines is that Bill sat around in a state of bemused idleness for a while, then dropped a title or two, then copied a few of his competitors. Here and there a decent artist showed up, and Al Feldstein joined the company. The Gaines/Feldstein team then produced the "New Trend" as a response to a general collapse of the comic book industry in late 1949.

In some respects, this is an accurate summation of the situation; but it exaggerates the initial inactivity of Bill Gaines. He took over at E.C. around September, 1947. By then, comics dated Dec '47/Jan '48 and Winter '47/'48 were already printed and on the stands. Comics for the next cycle were in various stages of preparation. Thus, the first comics which could show the influence of the younger Gaines would be those bearing the Spring '48 date. The later E.C.'s would be his responsibility entirely. The quickest way to show what happened at E.C. in those first few months under Bill Gaines is to list the comics which he inherited and compare it to a list of those during the Summer '48 period.

M.C. GAINES	WM.M. GAINES
TINY TOT COMICS	killed
ANIMAL FABLES	killed
LAND OF THE LOST	killed
DANDY COMICS	killed
INTERNATIONAL COMICS	CRIME PATROL
FAT & SLAT	GUNFIGHTER
ANIMATED	killed
BLACKSTONE THE MAGICIAN...	killed
HAPPY HOULIHANS	SADDLE JUSTICE
MOON GIRL	MOON GIRL
	WAR AGAINST CRIME!

With the sole exception of MOON GIRL, all of the first generation pre-Trends have been killed or converted into completely new titles. In addition, a new title, WAR AGAINST CRIME! has been started. All this activity happened in the first two or three months under the direction of Bill Gaines. It may well be that he sat around twiddling his thumbs for a while, but someone was making waves at E.C.!

To continue with our survey of the comic books themselves, let's complete the interrupted description of MOON GIRL, the only book continued from the early days.

The principal artist on the MOON GIRL comic was Sheldon Moldoff, who had been associated with the elder Gaines on Hawkman during the A.A. days. Shelly did the covers on MOON GIRL #3 through #8, and all the stories except for one by Stan Ash and two by Johnny Craig. Craig, one of the mainstays of the New Trend, also did the covers for the first two issues of MOON GIRL. A few Ed Wheelan pages were scattered about the various issues as fillers; these generally were not reprints, perhaps some had been done in anticipation of the never published fifth issue of FAT & SLAT.

Moon Girl's adversaries included SATANA, QUEEN OF THE UNDERWORLD (issues #1, 3, 4), INVADERS FROM VENUS (#1, 6), FUTURE MAN (#2), THE CYCLOPS (#4),

and various others, including a take-off of The Joker (#6: THE BUFFOON). In MOON GIRL #4, a vampire appears, E.C.'s first use of traditional horror characters; also in that issue, in the Satana story, the first E.C. "race-relations" story appears. In MOON GIRL #5, Moon Girl encounters a "walking corpse" and Craig drew an independent 5 page story, "ZOMBIE TERROR!", the first independent E.C. horror story. In MOON GIRL #7, a different side-kick is introduced; "Star" is a young girl who is fitted out with a costume ready to aid Moon Girl. After all the trouble of an origin story, Star never reappeared. Also in this issue, a text story "OUT OF THE GRAVE" was published. This story was reprinted in HAUNT OF FEAR #15 (#1), re-written and illustrated in TALES FROM THE CRYPT #22, and again re-drawn for THREE DIMENSIONAL TALES FROM THE CRYPT OF TERROR (E.C. 3-D #2). Finally in MOON GIRL #8, a werewolf appears as an adversary, and in another story, Moon Girl smashes a dope ring. Text stories in MOON GIRL ranged over a variety of horror and science fiction themes, with titles such as "Journey to the Moon", "The Menace on Mars", "Trouble on Mimas", "A Coffin for a Bed", and the aforementioned "Out of the Grave".

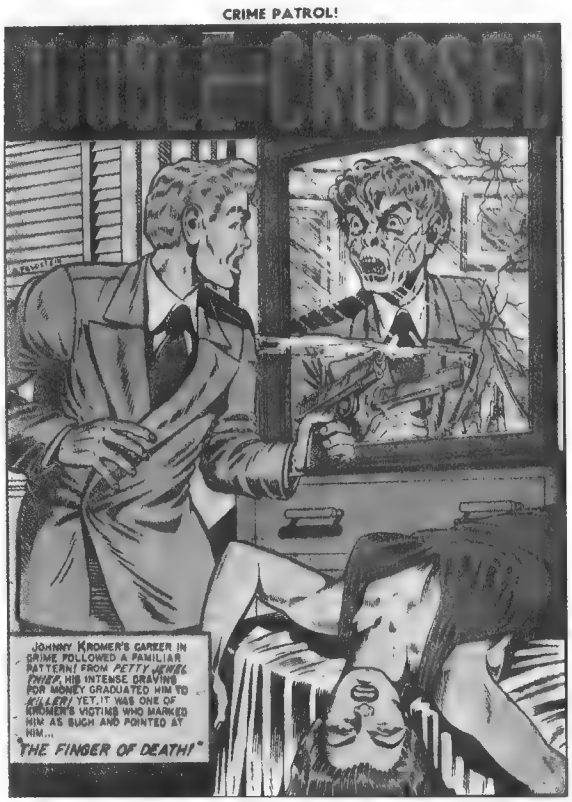
All things considered, MOON GIRL is one of the most interesting pre-Trends, and became a showcase for new themes for E.C.

The pre-Trend title with the next closest ties to the early days was INTERNATIONAL CRIME PATROL/ CRIME PATROL, which descended from INTERNATIONAL COMICS.

INTERNATIONAL CRIME PATROL (#6: Spring, '48) and CRIME PATROL (#7: Summer, '48 #16: Feb-Mar, '50) slowly evolved from a series of continuing characters to a book of independent stories. Van Manhattan appeared in #6 and #7, Igor the Archer appeared in #6 and #8, Madelon appeared in #6, #7 and #9 (the

last appearance of any of the continuing characters), and the Chessmen appeared in #6 and #7. Booklength adventures pitting the I.C.P. against a villain were featured in #6 and #7. A final attempt at a continuing character, Captain Crime, occured in CRIME PATROL #7, where he was featured on the cover. This was his only appearance.

Starting with the CRIME PATROL #7, familiar names of the New Trend began to appear. Johnny Craig did stories in #7, 9, & 13-16, and covers for the entire run. Al Feldstein appeared in all issues after #9. Graham Ingels did a story in #12. Other artists in CRIME PATROL included Larsen, Paters, and Roussos, all of whom did a little work during the New Trend days. CRIME PATROL is the first title we have examined which really looks like an E.C. of the New Trend days. We shall return for a final look at the title later.


CRIME PATROL!
JINXED-CROSSED!
JOHNNY KROMER'S CAREER IN CRIME FOLLOWED A FAMILIAR PATTERN! FROM PETTY JEWEL THIEF, HIS INTENSE DRAVING FOR MONEY GRADUATED HIM TO KILLER! YET, IT WAS ONE OF KROMER'S VICTIMS WHO MARKED HIM AS SUCH AND POINTED AT HIM...
"THE FINGER OF DEATH!"

THIS SPLASH IS FROM AN EARLY NEAR-HORROR STORY BY FELDSTEIN FROM CRIME PATROL #9.

WAR AGAINST CRIME! (#1: Spring, '48; #11: Feb-Mar, '50) appeared as a companion crime title at the time INTERNATIONAL was making the transition to CRIME PATROL. It featured no continuing characters, starting out as a comic with unconnected stories in the realistic crime comic mold pioneered by Gleason's CRIME DOES NOT PAY. Many of the stories were based on the careers of real criminals, while others were created from inagination. Story art was by such New Trend stars as Johnny Craig (#'s 1, 5-7, 9-11) Graham Ingels (#'s 1-2, 5, 8), and Al Feldstein (#'s 3-11). Other artists included Ames Moldoff, Waldman, Kiefer, Peters, Harrison, and Roussos. Cover art for all issues (and for all issues of the succeeding title, VAULT OF HORROR) was by Johnny Craig; this is the only non-juvenile E.C. title for which all covers were drawn by the same artist. Craig was, incidentally, the E.C. artist with the most covers to his credit.

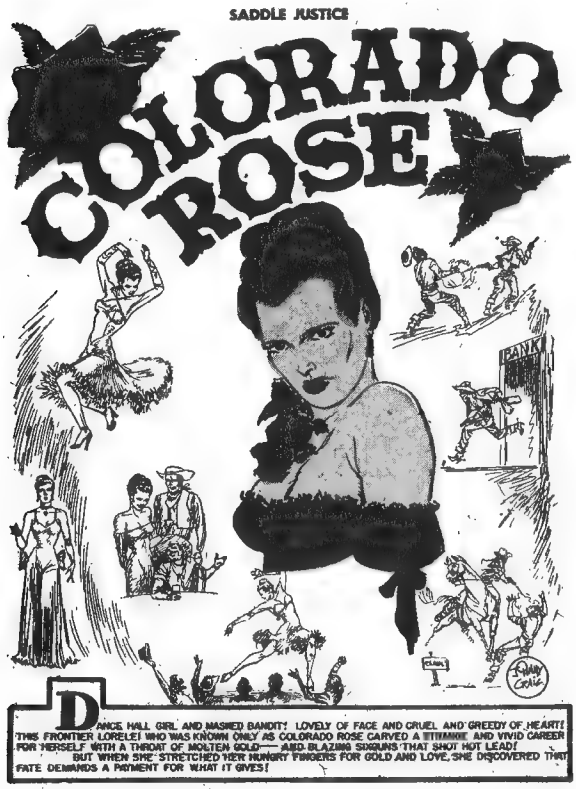
WAR AGAINST CRIME! was the first E.C. pre-Trend I ever encountered. One day in 1954 I was digging through a pile of old comics at a local back issue magazine store in my never-ending search for old E.C.'s when I came across a copy of WAR AGAINST CRIME! #8. At that time, E.C. comics were being desperately imitated by most of the comic book industry, so I was temporarily taken aback. Remember, in those days there was no E.C. CHECKLIST nor was there an Overstreet PRICE GUIDE; collectors searched for comics without even knowing what they were looking for. Finally, upon noting familiar names such as Craig, Feldstein, and 9in the indicia) Gaines, I gambled that it was, indeed, a genuine E.C. and plunked down my nickel. I think the E.C. seal on the cover was decisive, since no imitator had yet gone that far (although some pretty close imitations of the seal appeared in the 1950's). I returned home and, after checking the dates and numbers of my other E.C.'s, tentatively placed the comic on the bottom of my VAULT OF HORROR stack--a right guess, as it later developed.

We shall return for a final look at WAR AGAINST CRIME! in the next section of this article.

As was noted in the introduction to this section, the two E.C. humor titles were "converted" into westerns with entirely new titles and format. Converting one title into another in this fashion is a fewquent event in the comic book business, much to the bewilderment of the pre-PRICE GUIDE collectors. There are two reasons for this practice. First, the industry seems to be in a continuous state of excessive production, with many titles never even seeing the stands. Distributors and wholesalers are not usually thrilled when a publisher decides to expand his line, for they have plenty of titles already, thank you. Second, and most immediate, the post office requires that a deposit be made when a magazine is entered for a second class privilege. This deposit amounts to a tidy sum, which represents the difference between normal rates and second class rates, and must be paid if the book is denied sesond class mailing for some reason. In order to avoid this extra financial (and paperwork) burden, publishers frequently tried to pass off new books as slightly changed old books. Sometimes they made it, and sometimes they didn't, but it was always worth the try. The two pre-Trend westerns thus began their runs with advanced numberings.

SADDLE JUSTICE (#3: Spring, '48; #8: Sep-Oct, '49) appeared first, picking up its numbering from HAPPY HOULIHANS. It featured no continuing characters; each issue contained twenty six to twenty seven pages of comic art distributed among three stories. Johnny Craig did the covers for issues 3 and 4 and stories in #'s 5, 6, & 8; Graham Ingels did the remaining covers and stories in #;s 4-8; Al Feldstein drew stories in #'s 3, 5-7. Other artists included Stan Ash, Henry Kiefer, Ed Schwartz, and Ed Waldman. The best issue is #5, one of only two which feature Craig, Ingels, and Feldstein, plus having a beautiful splash panel in the Craig story.

GUNFIGHTER (#5: Summer, '48; #14: Mar-Apr, '50) picked up its numbering from FAT & SLAT. Unlike SADDLE JUSTICE, this comic featured continuing characters and features almost exclusively; indeed, only GUNFIGHTER #7 carries a story which does not form part of a series, and this story ("SMOKING SIX-GUNS!") is a reprint from WAR AGAINST CRIME! #1. The various series included "GUNFIGHTER" (all issues), the "Buckskin Kid" (all issues), "Saddle Justice" (#5-12), the "Six-Gun Sisters"


SADDLE JUSTICE
COLORADO ROSE
DANCE HALL GIRL AND MASKED BANDIT! LOVELY OF FACE AND CRUEL AND GREEDY OF HEART! THIS FRONTIER LORELEI WHO WAS KNOWN ONLY AS COLORADO ROSE CARVED A TITANIC AND VIVID CAREER FOR HERSELF WITH A THROAT OF MOLTEN GOLD— AND BLAZING SIXGUNS THAT SHOT HOT LEAD! BUT WHEN SHE STRETCHED HER HUNGRY FINGERS FOR GOLD AND LOVE, SHE DISCOVERED THAT FATE DEMANDS A PAYMENT FOR WHAT IT GIVES!

"COLORADO ROSE" BY JOHNNY CRAIG FROM SADDLE JUSTICE #5.

(#13-14), and the "Old Prospector's Tale" (#13-14). Even the ubiquitous Moon Girl showed up for the first two issues (original stories--not reprints). Artists included Graham Ingels (covers on #7-12, stories in all issues), Johnny Craig (covers on #5-6, #13-14; stories in #'s 5.7. ;-14, plus a Feldstein-Craig joint effort in #10), Henry Kiefer (#'s 6, 8-10), Shelly Moldoff (#'s 5-6), Al Feldstein (#'s 7-11, with Craig in #10), Fred Peters (the Old Prospector's Tales in #'s 13-14), and Harrison & Wood (the Six-Gun Sisters in #'s 13-14).

As the reader has no doubt noted, one of the primary E.C. western artists was Graham Ingels. He did ten of the sixteen covers and stories in all but one issue. For fans whose sole exposure to Ingel's work is his horror work for E.C., these stories and covers open a whole new outlook on his talents. The covers are expecially nice, being excitingly dynamic and stylish. So well did Ingels capture the flavor of the western comic, that he was also hired to produce stories and (especially) covers for other titles. GUNSMOKE (Atlas) used his covers on issues #1-7 and these comics bear a strong similarity to the E.C. pre-Trend westerns, even imitating the logo on the early issues.

The last type of comic to appear during the pre-Trend days was the Romance comic. Generally, this type of comic does not fetch a high price from collectors. The Frazetta copies of MOVIE LOVE and PERSONAL LOVE and the E.C. Romance comics are the major exceptions to this general rule.

MODERN LOVE (#1: Jun-Jul, '49; #8: Aug-Sep, '50) was the first E.C. romance comic to start and the last to end, actually overlapping the New Trend comics for several issues. Artists included Feldstein (covers on all issues, with Craig on #2; stories in #'s 1-6), Ingels (#'s 1-2, 4-7), and Kamen (#'s 7-8). Harrison appeared with solo work in #'s 4 and 8 and teamed up with Wally Wood in #'s 5-7.

A MOON, A GIRL...ROMANCE (#9: Sep-Oct, '49; #12: Mar-Apr, '50) was the second E.C. romance title. The unusual title was an attempt to represent the comic as a continuation of MOON GIRL, and this super-heroine does, in fact, have a cameo role in a story in the first issue (#9). Feldstein did all the covers and did stories in all issues; Ingels also did stories for all issues, and Harrison & Wood appeared in #'s 10-12.

SADDLE ROMANCES (#9: Nov-Dec, '49; #11: Mar-Apr, '50) was the last to appear. Covers were by Ingels (#9) and Feldstein (#'s 9-10). Stories were by Ingels (all issues), Feldstein (#'s 9-10), and Harrison & Wood (#'s 10-11). Alton, Harrison, Walter Johnson, and the Iger shop also did stories. As the title suggests, this comic was the successor to SADDLE JUSTICE. Except for a western orientation, all the stories were similar to the other romance comics. Apparently, when SADDLE ROMANCES was killed (or, actually, transformed into a science fiction comic), there were several stories already completed for the next issue. These were used up in MODERN LOVE, which carried four western-oriented romance stories in its final two issues.

Affection for the pre-Trend romance comics is definitely an acquired taste. The limitations of plot and art style do not endear them to most fans or artists. In Graphic Story Magazine #15 there is an excellent interview with Harry Harrison who recalls his work for romance comics at this time. In order to keep their sanity, artists frequently adorned their work with private jokes for the amusement of themselves and their editors. For example, the lead story in SADDLE ROMANCES #11 features a rearing horse in the splash panel. The artists submitted the page with the horse equipped with an enormous much decorated sex organ. This, of course, was supposed to be deleted before printing. But later, the colorist came up to Gaines with a question: "Isn't that a rather unusual looking horse?" The story had been sent to the engravers with the corrections unmade, and if they hadn't been caught by the colorist might have appeared in the book. This would have created the collector's item of all time!

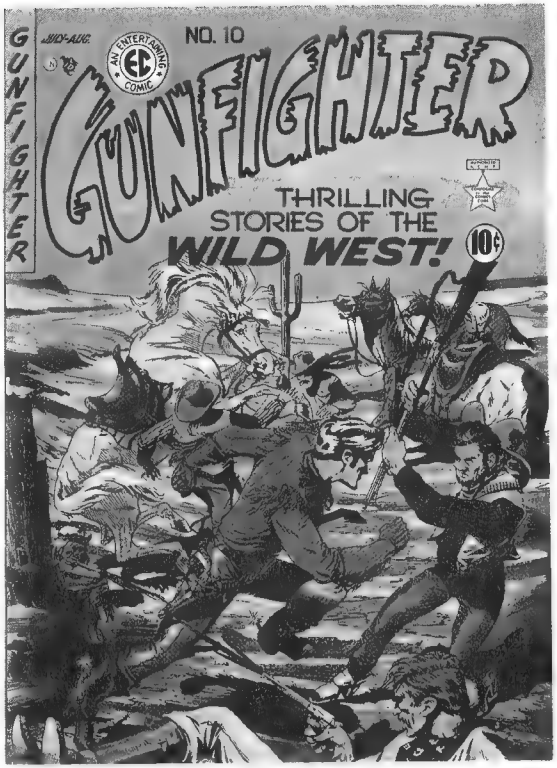
These romance titles tend to be a little hard to find. Most buyers of these comics are female, and most comic collectors tend to be male. Thus, very few romance comics of any type were saved in quantity. They are among the hardest to find and most expensive of the pre-Trends.

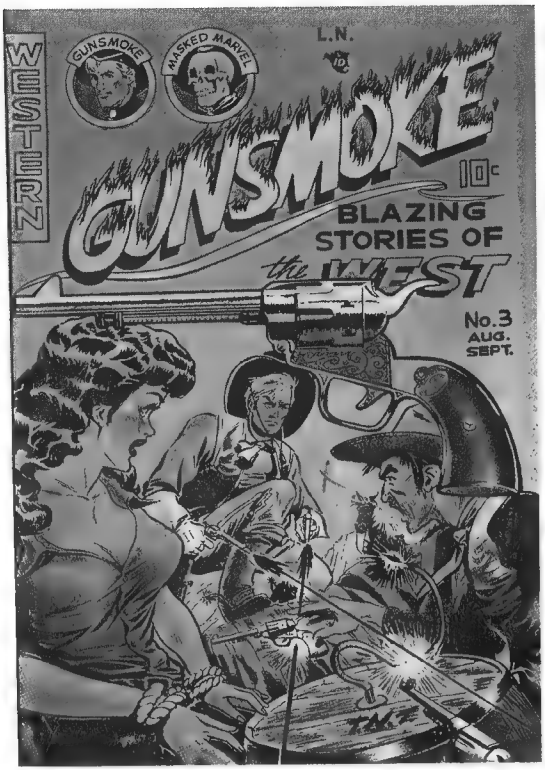
Because MODERN LOVE actually overlapped the first months of the New Trend, we shall return to this comic book for a final look in the next section.

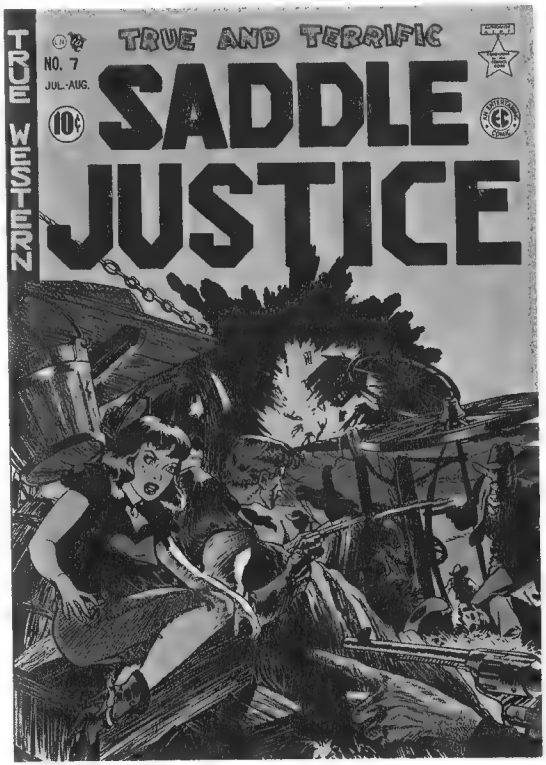
The comics discussed so far take us through 1949. This was a major year in E.C. history. Publication frequency went from quarterly to bimonthly, E.C. started with a new distributor (the ill-fated Leader News), and Gaines built his staff (adding Wood and Kamen). Bill Gaines was now on top of the situation, and had built a base for his next history-making changes.

THE UNHOLY SPIRITS

Major changes again occurred at E.C. starting with the comics dated Dec'49/Jan '50. CRIME PATROL #15 featured a cloaked figure, calling himself "The Keeper of the Crypt of Terror", who introduced and wrapped-up the closing story of that issue. WAR AGAINST CRIME! #10 similarly featured another very similarly drawn figure who introduced the lead story in a department called "The Vault of Horror". These two hosts returned in the next issues of the titles, and in the second following period, WAR AGAINST CRIME! was converted into THE VAULT OF HORROR, and CRIME PATROL was converted into







WESTERN LOVE
NO. 9
Saddle ROMANCES
10¢
ALL YOU HAVE TO DO IS SET THE DATE FOR OUR WEDDING, DARLING! THEN FATHER WILL CANCEL THE DEBT YOU OWE HIM AND BUY US A NEW RANCH OF OUR OWN! YOU KNOW HOW I CAN TWIST DADDY AROUND MY LITTLE FINGER!
DON'T BE A QUITTER, DAVE! WITH SOME HARD WORK, A LITTLE LUCK... AND MY HELICOPTER... YOU CAN MAKE THIS RANCH A SUCCESS! THEN YOU'LL BE FREE TO MARRY ME... IF YOU REALLY WANT TO!
ALL I CAN OFFER SALLY IS A LIFE-TIME OF HARD WORK AND INSECURITY... WHILE IF I MARRY CARMEN, I'LL HAVE EVERYTHING I WANT... EXCEPT THE GIRL I LOVE!

FOUR OF INGELS WESTERN COVERS - BUT ONE IS NOT AN E.C.!

THE OFFICE BOY OF THE T. TOT COMIC MAGAZINE PUBLISHING COMPANY PROUDLY PRESENTS:

THE LOVE STORY TO END ALL LOVE STORIES!

SWEET ANGEL! EVERY MINUTE THAT I AM WITH YOU IS SHEER TORTURE! KNOWING YOU, HAS BEEN THE MOST OBNOXIOUS EXPERIENCE OF MY LIFE, DEAR HEART!
AND I, MY DARLING, HAVE KNOWN NO GREATER REPULSION THAN THE REVOLTING NAUSEA I FEEL WHEN I GAZE INTO YOUR GIMLET EYES! WON'T YOU BE MY...MY HELPMATE? MY LITTLE WOMAN? MY...WIFE?
FROM THE COMPLETELY FICTITIOUS EXPERIENCES OF T. TOT*
*THE NAME T. TOT, AND NO OTHER NAMES IN THIS RIDICULOUSLY FALSE, UNTRUE-TO-LIFE LOVE STORY ARE REAL, ABSOLUTELY.. POSITIVELY!
BLAME THIS ON FELDSTEIN

ONE WARM SPRING MORNING, WHEN BIRDS ARE TWITTERING AND BUDS ARE BURSTING FORTH ON GREEN BOUGHS, AT THE OFFICE OF T. TOT... COMIC BOOK PUBLISHER...
GOOD MORNING, GENTLEMEN! THERE WILL BE A MEETING OF THE EDITORIAL STAFF IN MY OFFICE IN EXACTLY TWO MINUTES AND TWENTY-ONE SECONDS!
YES, MR. TOT!
YES, T. T.!
SH! GENNS AT WORK!

AND SO...
YOU'RE LATE, GENTLEMEN! TEN SECONDS LATE! BUT NO MATTER! I AM IN A GOOD MOOD THIS MORNING! GENTLEMEN! I...T. TOT... PUBLISHER OF COMIC BOOKS...AM...IN LOVE!
YES, MR. TOT!
YES, T. T.!
A COMIC BY TOT HITS THE SPOT!
CRIME DOESN'T PAY

THE CRYPT OF TERROR. The two hosts (later termed the "Ghoulunatics") then took over the magazines. The occasional horror stories had been well received by the readers, so the magazines became completely horror comics.

Although these early horror stories were not well written (the roles of CK and VK in their first appearances were to wrap up all the loose ends of the sloppily written stories), these four comics have long been sought by E.C. collectors who otherwise ignore the pre-Trend E.C.'s. As a result, the prices commanded by these comics are quite high; fortunately, they are not particularly rare, else the price might be even higher.

The third host-narrator also appeared in the pre-Trends. This was the aforementioned "Old Prospector" in GUNFIGHTER #13 and 14, whose stories also had a bit of supernatural atmosphere, but who didn't walk around in a shroud. Since the third Ghoulunatic, the Old Witch, actually didn't appear until the second issue of HAUNT OF FEAR (#16, following the numbering of the converted GUNFIGHTER), the Old Prospector cannot really be considered a direct ancestor. But we might consider him a distant relative.

Transition into the New Trend was sudden and almost complete by May-Jun, '50. SADDLE ROMANCES became WEIRD SCIENCE, and A MOON, A GIRL...ROMANCE became WEIRD FANTASY. With the other three title changes mentioned above, the title line up at E.C. shifted as shown in the following table:

pre-Trend (Feb/Mar; Mar/Apr'50)	New Trend (Apr/May;May/Jun'50)
CRIME PATROL 16	CRYPT OF TERROR 17
WAR AGAINST CRIME! 11	VAULT OF HORROR 12
GUNFIGHTER 14	HAUNT OF FEAR 15
A MOON, A GIRL...ROMANCE 12	WEIRD FANTASY 13
SADDLE ROMANCES 11	WEIRD SCIENCE 12
MODERN LOVE 5	MODERN LOVE 6

As is shown in the table, MODERN LOVE continued into the New Trend for three more issues. HAUNT OF FEAR, WEIRD FANTASY, and WEIRD SCIENCE all were later required to be re-numbered when the Post Office protested the "continuing title" ruse. CRYPT OF TERROR and VAULT OF HORROR, possibly because these titles had been features in the old titles, were not required to re-number.

The last pre-Trend was MODERN LOVE #8, Aug-Sep, '50; with its publication, the pre-Trend days went out with a bang. The final story in that issue entitled "THE LOVE STORY TO END ALL LOVE STORIES!" is an outrageous parody on the comic book business and on love comics in particular. It features several major personalities of the period (or parodies of them) such as Simon and Kirby, Lev Gleason, Fox, and others. Al Feldstein and Bill Gaines are featured as supporting characters in this tale of heartache of a (fictional) comic book publisher, Mr. T. Tot. This poor soul was hopelessly infatuated with a gold-digging blonde who might have been, as indicated by the following dialogue, a relative of one J. Wellington Wimpy:

T. TOT: "Sweet, shy Cobina! Your eyes are like the Spring sky...your lips like tulip buds...your hair like...

COBINA: "There's a joint down the road sells wonderful hamburgers...

T. TOT: "...like threads of gold, catching the sunlight and placing a halo above your lovely head! An angel here in this nature's fairyland, you are! Oh dearest angel, fly not from my palpitating heart, but stay..."

COBINA: "...with onions, yet! And baked beans..."

The splash panel is a classic, unique in romance comics history, and must have been a mind-blowing surprise for all those who had unsuspectingly bought the comic for a little vicarious heartache.

The wacky abandon of this story (superior to any other humor piece ever dony by Feldstein) reflects better than anything else the liberated outlook of Gaines and Feldstein as they jumped enthusiastically into the New Trend comics and laid to rest forever the last of the pre-Trend days.

ACKNOWLEDGEMENTS

This article would have been impossibly difficult to write without the readily available data of THE FULL EDITION OF THE COMPLETE E.C. CHECKLIST, compiled by Fred von Bernewitz and revised by Joe Vucenic. The second printing of the revised edition contains a reprint of the first E.C. independent horror story, ZOMBIE TERROR, mentioned in the above article. The book is available for $5.50 from Wade M. Brothers, P.O. Box 1111, Los Alamos, NM 87544.

FOOTNOTES

1. The term "New Trend" was used in the E.D. house ads to describe their post 1950 comics. Accordingly, the term "pre-Trend" came into use to categorize the pre-1950 comics among collectors; it gained widespread use after it was adopted by the 1956 edition of the von Bernewitz CHECKLIST.

2. The change of covers for TINY TOT #10 was first pointed out to me by W.R. Emerson.

3. Details on the lives of both M.C. Gaines and WM. M. Gaines may be found in Frank Jacobs' very entertaining THE MAD WORLD OF WILLIAM M. GAINES, published by Bantam Books in 1973. The book is, however, unreliable on information about the E.C. comics before 1958 or so.

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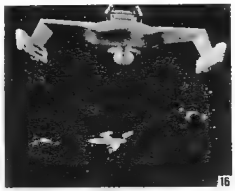
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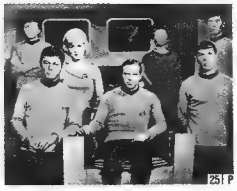
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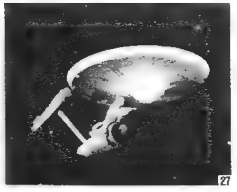
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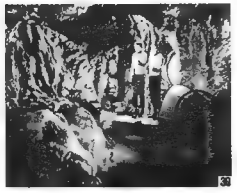
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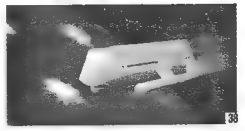
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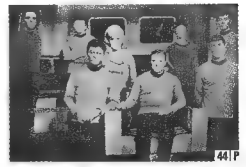
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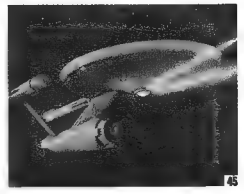
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FOR SALE: F/SF, Western, Mystery books, old paperbacks; magazines 1939-65, many with covers, illos by Finlay, Coye, Wood, Cartier, Leydenfrost, Don Martin, et al. Send wants, or send 13¢ stamp for lists (24¢ if you're feeling generous). Greg Gabbard PO Box 781 New Boston, TX 75570.

FOR SALE: 85,000 COMIC BOOKS 1900-1958 (NO RECENT),BLB'S,OLD MOVIE & RADIO MAGS,EC'S, DISNEY COMICS,BOOKS,ETC.,SUNDAY FUNNIES,ETC. CATALOG 35¢. I BUY LARGER (ONLY) COLLECTIONS OF 1933-1955 COMIC BOOKS.TOP DOLLAR PAID. KEN MITCHELL, 760 ASH ST., WINNIPEG,MANITOBA.

FOR SALE: FAMOUS FANTASTIC MYSTERIES, December 1951 - Very good condition - $3.00 (contains reprint of "Pickman's Model" by H.P. Lovecraft with very fine illustratio by Hannes Bok). TWO-FISTED TALES #38 (Good condition) - $5.00
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STAR TREK: HOUSTON
souvenir book

"Beautiful"...."Fantastic"...."By far one of the best STAR TREK magazines of all time"....That's what STAR TREK fandom is saying about the STAR TREK: HOUSTON Souvenir Booklet, produced exclusively for that convention.

STAR TREK: HOUSTON is a large, 40 page 8 1/2" x 11" magazine printed on a high quality, coated stock----with full color front and back covers---and just loads of photos and informative articals throughout.

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INTERVIEWS WITH JAMES DOOHAN AND WALTER KOENIG - Exclusive interviews with the two STAR TREK guests of STAR TREK: HOUSTON. Candid and revealing comments on the show, their co-workers, and their careers.

AN EVENING WITH GENE RODDENBERRY - The "Great Bird" himself caught in one of his many college appearances. Roddenberry talks about STAR TREK and his other projects.

STAR TREK: BEYOND THE PILOTS - The high points and low ebbs of television's finest science-fiction series, covered in the order they were originally telecast.

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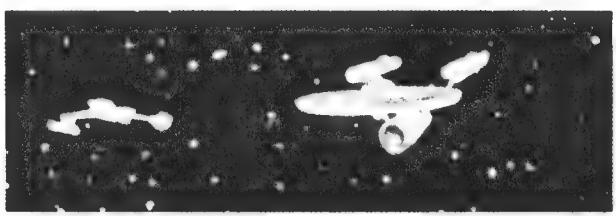

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In conjunction with C.C. Beck, we are offering a very limited edition print, in full color, printed the same size (12 x 16) as the original painting it was shot from. And it is done on the highest quality, heavy 12 pt. enamaled stock. This painting is based on the cover of MASTER COMICS #22 and is easily one of the best things Mr. Beck has done. Although the black and white photograph you see pictured here doesn't do it justice (as the coloration and detail is beautiful), I think it will give you a good idea what an exquisite painting it is.

Please remember, only 800 copies of this print were done and when they are gone, there will be no more printed. Send $3.50 plus 50¢ (for shipping -- each print shipped flat in a heavy cardboard mailer) or 3 prints for $9.00 (plus 50¢).

Special notice: This original painting is also for sale for $500.00. If you order the painting , please make your money order or cashier check (no personal checks accepted on painting orders) payable to G.B. Love.

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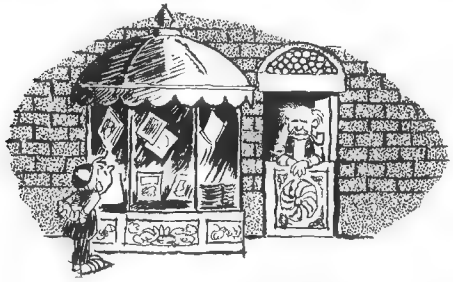

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CLOCKWORK ORANGE SOUVENIR MAGAZINE = $1.00 - Eight page tabloid magazine on slick paper issued by the studio in conjunction with the film and contains many full color stills and articles entirely on the film, Kubrick & Malcolm McDowell.

CINEFANTASTIQUE Vol.4 #1 = $3.00 - The finest fantasy film mag being published. On slick paper with eight pages of full color stills from FORBIDDEN PLANET, 2001, PHANTOM OF THE PARADISE & THE NIGHT STALKER. Also indepth articles on FORBIDDEN PLANET, NIGHT OF THE LIVING DEAD, NIGHT STALKER, Chris Lee interview, reviews and film news, and much more!

SPIRIT SECTIONS = $4.25 each - These sets contain ten different 8 page sections beginning chronologically with the very first "Spirit" on June 2, 1940. Each section consists of a seven page Spirit strip with one page of background history on the creation of that particular story written by the man who originally created it, Will Eisner! These are printed in black and white the same size they originally appeared in over thirty years ago.

SET #1
SET #2

GRAVE TALES = $2.25 - This book features comic strips, all new, printed on extra heavy stock to be suitable for coloration in any way you want. There's strips by Don Newton, Mike Roberts and Robert Parsons, all in the horror & SF vein. There are also single page illustrations by Don Newton as well as others, including some very fine drawings reprinted from old pulp magazines.

MARVEL TIMES #1 = $1.00 - Articles on Barry Smith, sword & sorcery in comics, comic reviews, Golden Age Timely cover and more.

MARVEL TIMES #2 = $1.00 - Lengthy article on Dr. Strange; also articles on Berni Wrightson and Stan Lee. Question and answer column as well as comic reviews. Art includes cover of DR. STRANGE #183 printed from the original and KULL #3 cover from black & white proof.

MARVEL TIMES #3 = $1.00 - Indepth article on Kirby's reign on THE FANTASTIC FOUR; "The Legend Of Prester John", "The Watcher Speaks", comic reviews and lettercolumn.

THE ALIENS = 60¢ - Two-color cover print by Robert Kline, 8 1/2 X 11 on heavy slick paper.

ERB-dom #80 = $2.50 - Completely devoted to the works of Edgar Rice Burroughs. Sixteen pages of Russ Manning's Tarzan (eight in full color), a full page Frazetta illo from "AT THE EARTH'S CORE", articles on "ERB & H.P. Lovecraft", "ERB's Apache Epic", news, and a special ad section "The Fantasy Collector", and more.

THE COLLECTOR #28 = $1.50 - Excellent color SF cover by Ken Barr and back cover of The Shadow by Don Newton. Features indepth article on The Shadow which is illustrated by many drawings as well as Pulp cover repros; "Greenhorn" by Alan Hanley; STAR TREK article with many fine illustrations and stills; long article on Golden Age super heroines with comic repros as well as art by Fantucchio, Black, Ellis and others. Also other art by Gil Kane, Don Newton (portfolio), Fantucchio (centerspread) and Steve Fabian.

NOVA SCIENCE FICTION = 75¢ - Amateur tales of SF and fantasy by the possible SF writers of tomorrow. Tales from the sublime to the shocking compiled by the Nova SF Society of the University of Miami. Artwork by Mike McKenney.

DRACULA COVER BY DON NEWTON = 75¢ - Full color, 8 1/2 X 11.

1973 OVERSTREET COMIC BOOK PRICE GUIDE = $6.00 - All comics from 1933 to present are listed along with their current market value. Over 500 small cover reproductions illustrate the guide. Also features a color cover, a guide to comic fandom and articles on collecting comics. 400 pages long.

THE EYE #1 = 75¢ each - Adventure strips by Biljo White, primarily featuring his super-hero The Eye!

ACTION COMICS #1 REPRINT = $2.50 - This is a giant 10 X 13 inch FULL COLOR reprint of this classic Golden Age comic which featured the very first Superman story.

RAY HARRYHAUSEN FILM FANTASY SCRAPBOOK = $15.00 - 148 page hardcover covers all of Harryhausen's fine stop-motion animation films in detail including a 25 page section on THE GOLDEN VOYAGE OF SINBAD with six pages of color stills. Many chapters include behind the scenes shots. Full color dustjacket. The book is written by Ray Harryhausen with a forward by Ray Bradbury. Beautiful volume.

FANTASTIC FANZINE #12 = $1.50 - Beautiful full color cover painting by Robert Kline, plus other excellent art by Newton, Cockrum, Kline, Richardson as well as a color centerspread by Fantucchio. Also, several well written articles and an excellent Robert Kline interview studded with many beautiful examples of his artwork.

ESTEBAN MAROTO POSTERS = $2.50 ($3.50 first class) - These four prints are 11 X 14 on high grade glossy stock and feature scenes of science fiction, sorcery and horror as only the meticulous Maroto can draw them. These illustrations are available only on these posters. They are not reprints.

FANDOM ANNUAL #1 = $2.50 - Fantucchio cover, many many articles on Golden Age characters and comics such as Fawcett, FLASH COMICS, Nedor comics, etc. with many art reproductions. Also an article on EC's WEIRD SCIENCE and an interview with Harvey Kurtzman. Color front and back covers.

FANDOM ANNUAL #2 = $5.00 - Illustrated interview with Fantucchio, as well as one with Joe Kubert. The complete SAVAGE EARTH strip by Don Newton (19 pages), art by Finlay (portfolio), Wrightson, Wood, Richardson, Newton, Raymond, Frazetta (gallery of classic covers) and others. Articles on Golden Age comics, Batman, Blue Bolt, Walt Disney Comics, EC's New Trend, Joe Orlando, WEIRD SCIENCE, Ghost Rider and considerably more.

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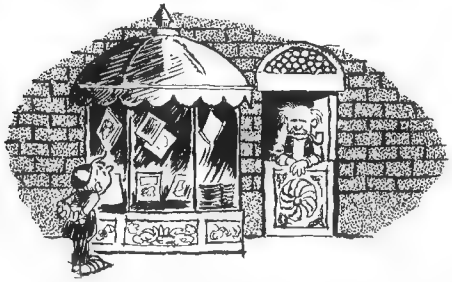

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STAR TREK 75 = $2.00 - Just published! Includes an interview with James Doohan with many stills, "Starship Chronicles" on the Star Trek episode "Arena", an article on Leonard Nimoy's record albums, a front cover by Morris Scott Dollens of the Enterprise fleeing from a sun going nova, many full pages of rare stills, and much much more!

BACK IN STOCK!!

PALM BEACH CON/TREKON INT'L SOUVENIR BOOK = $1.25 - 5 1/2 X 8 1/2 - Front cover SF painting by C.C. Beck, several pages with art by Kelly Freas, stills from the Superman TV show, STAR TREK, THE MAN FROM UNCLE, FORBIDDEN PLANET as well as other artwork. High quality flawless printing on slick paper.

FLASH GORDON = 75¢ - Full color cover print by Don Newton, 8 1/2 X 11.

FIGHTING HERO COMICS SPECIAL EDITION #1 = $1.75 - Reprints from out of print early issues of FIGHTING HERO COMICS (the very early comic fanzine).

SPIRIT SECTIONS = 50¢ each - Actual size black & white reproductions of original Spirit section strips. All from 1940: June 2 [the origin],June 9, June 30, July 7, July 14, July 21, July 28, August 4, August 11.

GOLDEN FUNNIES #1-25 = 75¢ each - Tabloid size newspaper which (VINTAGE FUNNIES) reprints some of the finest Golden Age strips such as Buck Rogers, Superman, Tailspin Tommy, Don Dixon, Little Nemo, Dick Tracy, Mandrake and others.

DETECTIVE COMICS #27 REPRINT = $2.50 - This is a giant 10 X 13 inch FULL COLOR reprint of this classic Golden Age comic which featured the very first Batman story.

GOLDEN AGE COLLECTOR #1 = $1.25 - Stormy Foster by Reed Crandall; the only two METEOR MARTIN strips by Basil Wolverton; also The Web and Steel Sterling. All are original Golden Age strips reprinted with beautiful halftone reproduction.

GOLDEN AGE COLLECTOR #2 = $2.00 - Color cover of Blue Bolt by Don Newton and no less than six Golden Age strips including the Green Lama by Mac Raboy (from GREEN LAMA #1), Blue Bolt by Simon & Kirby, Spacehawk by Basil Wolverton (from TARGET #7), the Twister, the Claw, and a little known classic Dr. Drew story printed from the original art (this is done in a very pronounced Will Eisner style by Grandenetti).

ILLUSTRATED COMIC COLLECTORS HANDBOOK Vol. 2 = $1.25, Vol. 3 = $1.50, Vol. 4 = $1.25 - Capsule histories and illustrations of Golden Age heroes, both the well known and the very obscure. The first two volumes include art by Fantucchio, and the final volume has art by Newton and Richardson as well as cover reproductions.

8 X 10 FULL COLOR STAR TREK PHOTOS = $3.00@, 5 or more $2.50@ - Send for list (I average 50 different pictures in stock at any one time). As a rule these are glossy photos but will make silk upon request. If there is a specific scene you want which I don't happen to have stocked but can get made up I will do them for the same prices listed above. Any STAR TREK still I have previously advertised in the RBCC is also still available.

STAR TREK: HOUSTON - $2.50 - New slick publication has full color front and back covers (the front a photo, the back a painting), interviews with James Doohan and Walter Koenig, "An Evening With Gene Roddenberry", "The Cage/The Menagerie: A Comparison", "The Tholian Web" photo retelling, "Where No Man Has Gone Before" article, "Star Trek: Beyond The Pilots". All articles have many photos. Also art by Steve Fabian and Don Rosa. Excellent!

NEW

MONSTER TIMES #1 $2.00, #3,4,5,6 = $1.00 each, #11 (PLANET OF THE APES), #12 (GORGO), #14 (SILENT RUNNING), #15 (VALLEY OF GWANGI) = $1.00 each. This is a tabloid newspaper with articles on all areas of monster and comic lore with good current movie coverage as well.

FULL COLOR FRAZETTA FAMOUS FUNNIES PRINT = $1.25, two for $2.00. 9 X 12 full color print of the Frank Frazetta Buck Rogers cover of FAMOUS FUNNIES #214.

EC REPRINTS = $1.50 each - FULL COLOR, virtually exact reprints of classic issues of EC comics. Art by the greats: Al Williamson, Reed Crandall, Graham Ingels, Wally Wood, Jack Davis and others. Issues presently available from us are: CRYPT OF TERROR, WEIRD SCIENCE #15, SHOCK SUSPENSTORIES #6 & #12, HAUNT OF FEAR #12, WEIRD FANTASY #13, CRIME SUSPENSTORIES #25 and VAULT OF HORROR #26.

STAR TREK STILLS = $5.00 - Set of six different 8 X 10 glossy stills. Excellent photos of Kirk, Spock, McCoy, Uhura and Spock with Amanda. All are crystal clear black & white photos.

TARZAN = $1.25 - Full color poster by Don Newton, 11 X 17.

INSIDE COMICS #2 = $1.00 - This is fandom's magazine of investigative reporting. This issue features an article on the Disney Studios and what they have become since Walt's death (written by a man who had an important job at the studios), an excellent interview with the very articulate and creative Harvey Kurtzman, Southern Calif. mini-cons, viewpoints by Steve Ditko and C.C. Beck and much fascinating news.

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TREK #2 = $1.50 - SECOND ISSUE OF THIS NEW FANZINE FOR STAR TREK FANS! Special "City On The Edge Of Forever" issue with two big articles, one detailing the originally conceived version which was 90% different from the final filmed version. Also many "City" stills. Also an article on "The Monsters of Star Trek" and much more!

ROBERT KLINE SWORD & SORCERY POSTER = 65¢ - Two color poster on slick paper, 8 1/2 X 11.

ROCKET'S BLAST SPECIAL #1 = 65¢ (Timely-Marvel), #7 = 75¢ (EC), #8 = $1.00 (CAPTAIN MARVEL SPECIAL, retells origin in strip by Don Newton, beautiful wash centerspread of Marvel Family by Robert Kline and a new drawing of Captain Marvel by C.C. Beck, exclusively here!)

PHASE #1 = $4.00 - Original strips by Frank Brunner, Neal Adams, Buckler, Jones, Ken Barr, Kaluta, Sutton and others. Drawings by Wrightson and Morrow. Beautiful FULL COLOR wraparound cover by Ken Barr!

NEWTON PORTFOLIO = $1.00 - A collection of great Don Newton art! Remember his classic renderings of Hangman, Thor, Solomon Grundy, the Dweller..?

GOLDEN AGE #3 = $1.50 - Front and back cover by Don Newton (front in color); EC war comics article by Tom Fagan, seven page article on serials and more.

GOLDEN AGE #4 = $1.25 - Front cover by Don Newton, centerspread by Newton of Spy Smasher, portfolio of pages and covers from EC science fiction comics, Jim Jones drawing of Ming the Merciless, articles on JUNGLE COMICS, Landon Chesney and more.

GOLDEN AGE #5 = $1.25 - Excellent front cover by Don Newton of SF hero in hand to jaw combat with monster, back cover by John Adkins Richardson of Hawkman, articles on TOP NOTCH comics, Cary Bates, Forrest Ackerman and others. Numerous illustrations by Don Newton.

GOLDEN AGE #6 = $1.25 - Centerspread by John Adkins Richardson of the Fantastic Four, three page portfolio by Robert Kline of heroes from CLUE COMICS, reprints of excellent art from Spanish comics, "Tyzor The Prehistoric Man" strip by Jim Chase and more.

GOLDEN AGE #7 = $2.00 - Wraparound color cover of Tarzan by Don Newton, fantastic six page Richard Corben portfolio "The World Of Conan", in-depth interview with John Adkins Richardson, "Mnemo, Son Of Little Nemo, In Nostalgi" is a beautiful nine page strip by John Richardson featuring all of the Golden Age greats, serial article on "Rocketman" by Earl Blair, more art by Newton, Mason, Richardson, etc.

THE SPIRIT #1 [WARREN PUBLICATIONS]= $2.50 - Contains eight Spirit adventures by Will Eisner. Seven are flawlessly reprinted in black & white from the original art. The eighth is a Spirit strip by Eisner in full color with the color done by Richard Corben. It is easily one of the finest publications to come out in years!

THE SHADOW #1 [D.C.] = $1.00 - The original pulp adventure hero as interpreted by Mike Kaluta. Sure to become a classic!

SERIAL ENDING-ESCAPE PICTORIALS = $3.00 each - These are all on heavy stock, 8 1/2 X 11, contain sequence shots from the end of each chapter showing the cliffhanger ending, then one shot from the start of the following chapter showing the escape, also the Opticals (From Chapter One) of leading players, title card, chapter one card, supporting players, credits, recap forward card, eight frame sequence. All of these are blow-ups from the actual film frames. Other stills are also shown, identification of non-listed players, complete detailed chapter-by-chapter synopsis, filming start-stop dates, National release date, footage, running time, editing dates of each chapter, who actually wrote the music, production number, general notes on the serial and production notes. Each has color front and back covers. The 6 available are: DAREDEVILS OF THE RED CIRCLE, RED RYDER

STERANKO'S MEDIASCENE #11 = $1.50 - Special issue devoted to the new SF disaster films (Towering Inferno, Phase IV, Earthquake), an article on coming pulp hero reprints, centerspread is new SF painting by Steranko. Plus the usual news of coming comics, paperbacks and films.

INSIDE COMICS #1 = $1.25 - This controversial publication features articles about the comics industry which are not always supplied by official sources, but are ferreted out in the fashion that news stories should be. This issue presents the story of the theft of 1900 pages of original art from DC; a long interview with Robert Crumb; a discussion of the largely ineffectual Academy of Comic Book Arts; why Neal Adams is on strike against DC; "George" returns with fanzine reviews; news, Roy Thomas' continuing debate and more!!

LONG TOM'S AMERICANA COMIX - $4.25 - This large 12 1/2 X 17 1/2 book reprints four classic Golden Age strips in a large attractive poster size format. These are prime Golden Age from 1940-41 and include two SPACEHAWK by Basil Wolverton, the famous Daredevil battles the Claw story from SILVER STREAK COMICS #7 and the Blue Bolt origin story by Joe Simon. Forty pages from the forties!!

DAREDEVIL VS. THE CLAW poster by Don Newton = 75¢ - Full color on slick paper, 8 1/2 X 11.

MARVEL COLLECTORS HANDBOOK #1 = $1.25 - Complete index to the FANTASTIC FOUR comics, illustrated with cover reproductions, pin-up pages by Kirby of the Sub-Mariner, Dr. Doom, Silver Surfer, etc, as well as a two page interview with Jack Kirby, the like of which you'll never see in FOOM!

SERIAL PICTORIAL = $1.25 per volume - Each volume consists of 15 full size 8 X 10 stills and one half page still, all printed on heavy stock. The volumes still available are: DARKEST AFRICA, DRUMS OF FU MANCHU, ZORRO'S FIGHTING LEGION, SECRET AGENT X-9, and ROY BARCROFT, REPUBLIC'S GREATEST VILLAIN.

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STERANKO'S MEDIASCENE #9 = $2.00 - Special All-Hero issue featuring articles and photos from the new DOC SAVAGE film, ZARDOZ, centerspread painting of Steranko's "Talon" and much more including indepth news on comics, films and paperbacks.

ADVENTURE LP RECORD ALBUMS = $4.00 each - These 33 1/3 long playing records were put out by MGM in the mid sixties and are virtually impossible to find today. They are not camped up versions but are regular super hero adventure stories. Each record runs 40 to 45 minutes. Those we have in stock are:

"MORE Official Adventures of BATMAN & ROBIN" [three episodes]
"The Official Adventures of MANDRAKE AND THE PHANTOM" [one episode of each hero]

TREK #3, THE MAGAZINE FOR STAR TREK FANS = $1.50 - Front cover by Steve Fabian, five full tab pages of stills of "The Star Trek Bloopers You Never Saw", articles on The Romulans, Chicago-Con, and more.

THE ART OF NEAL ADAMS = $3.00 - Full color front and back covers, the back cover being an unpublished cover planned for Warren's "Spirit". There is a great deal of previously unpublished art for projected comic covers, movie posters, record albums, the play WARP, comic strips and more. Excellent.

SQUA TRONT #5 = $3.00 - Full color covers of the Vault Keeper painted by Johnny Craig, a previously unpublished E.C. science fiction strip by Al Williamson and George Evans, long article on Harvey Kurtzman, an article on drawing for 3-D comics using Wally Wood art for examples, gallery of the famous Ghoulunatic photos, Graham Ingels illustrations from pulps, article on E.C. fanzines in the fifties and more.

GRIM WIT #2 = $1.25 - Full color throughout! Richard Corben's last underground comic. Features beautiful color cover by Corben and two strips by him as well, one of which is a sequel to his film "Neverwhere". Also back cover and one strip by Jaxon as well as a couple pages by Dave Holman. Excellent!!

ADULT COMIC

CAPTAIN GEORGE'S WHIZZBANG #16 = $1.00 - Excellent nine page article on the special effects wizardry of the Lydecker brothers (many behind the scenes stills); G-8 AND HIS BATTLE ACES article; "Favorite Films Of 1944"; old comic strips & ads plus reviews of recent books and films and more.

GOLDEN-AGE GREATS = $2.50 - Beautifully illustrated forty page book consists of many fine drawings of Golden Age heroes by Don Newton, Bill Black, Dan Adkins, Gil Kane, Reed Crandall and others. There is an index to all the heroes the book features as well as an article on Golden Age heroes by Tom Fagan. This is a new improved edition!

BLACK & WHITE MR. SPOCK STILLS = $1.50 [Mr. Spock & 3-D Chess set], $1.00 [Mr. Spock from "Amok Time"].

CINEFANTASTIQUE Vol.4#4 = $3.00 - Long article on the making of THE DAY THE EARTH STOOD STILL including three pages in full color, interviews with the director Robert Wise and author Harry Bates and a beautiful full color cover. There's also a production article on A BOY AND HIS DOG, the film based on Harlan Ellison's award winning story.

NEW

CREEPY #1 AND EERIE #2 = $4.00 each, both for $7.00 - The famous first issues of Warren Publications B&W horror magazines with black & white strips by such artists as Frank Frazetta, Al Williamson, Reed Crandall and others. Cover of CREEPY #1 is by Jack Davis and cover of EERIE #2 is by Frank Frazetta. I have a limited number of copies in stock in mint condition.

NEW

MEDIASCENE #16 = $2.00 - Another special double-size issue. Color cover by Richard Corben & 2 page preview of his new book, a profile of Jack Davis, an interview with Berni Wrightson along with an impressive sampling of his art, Barry Smith's art print "The Devil's Lake", A Tribute to Vaughn Bode, spectacular multicolor centerspread of Gil Kane's "Flame Horse", Steranko Shadow painting, & much more!

GOLDEN AGE REPRINTS = $2.50 each - These are complete reprints of classic Golden Age comics in black & white with full color covers. Issues available from us now are: DAREDEVIL BATTLES HITLER #1, SPECIAL #1, ALL STAR COMICS &4, MILITARY COMICS #1, CAPTAIN MARVEL #1, DOLL MAN QUARTERLY #1, PLASTIC MAN #1, NEW YORK WORLD'S FAIR COMICS [1939], U.S.A. COMICS #1, SPECIAL EDITION COMICS #1, PEP COMICS #1, YOUNG ALLIES #1, ALL SELECT #1,

FAVORITE FUNNIES #2-6 = 75¢ each - Tabloid size paper which reprints some of the finest Golden Age newspaper strips such as The Phantom, Brick Bradford, Alley Oop, Sky Roads, Little Nemo (occupying the entire centerspread), Speed Spaulding (WHEN WORLDS COLLIDE), Bringing Up Father, Batman, Krazy Kat and Charlie Chan.

GOLDEN AGE COLLECTOR #3 = $2.50 - Color cover of Firebrand by Don Newton and five long Golden Age strips. Features Firebrand by Reed Crandall, The Green Lama by Mac Raboy, Space Patrol by Basil Wolverton, Captain Daring by Reed Crandall (printed from the original art), and The Fighting Yank. Back cover is the excellent Mac Raboy cover of GREEN LAMA #2.

STAR TREK SOUVENIR BOOK #2 = $1.00 - Features ten pages of the rare British Star Trek strip, an interview with Leonard Nimoy, stills and more.

CYCLOPS = 75¢ - full color cover print by Richard Corben, 8 1/2 x 11

STERANKO'S COMIXSCENE #2 = $2.50 - Special Captain Marvel issue. Features a spread on C.C. Beck including photos of him with the old Fawcett staff as well as of him today; the drawing of "Rip Van Marvel" that landed Beck the job on the revival; Spider article by Robert Weinberg; two page article on Krupp Comix; centerspread by Steranko.

STERANKO'S COMIXSCENE #4 = $2.00 - This issue features Steranko's excellent anti-drug strip "The Block". Also the usual pages of news and advance cover repros.

STERANKO'S COMIXSCENE #6 = $2.00 - Special John Carter of Mars issue. Includes map of Barsoom, old pulp art, new art from the Burroughs paperbacks, articles as well as all the regular news features.

MR. A by Steve Ditko = 75¢ - This fanzine features four complete strips of "MR. A" by Ditko (totalling almost 40 pages) plus color covers and color centerspread as well. It's Ditko at his best!

GRAPHIC STORY MAGAZINE #15 = $1.25 - Marvelous full color cover by macabre cartoonist Gahan Wilson, as well as a twelve page interview with him which is filled with many of Wilson's cartoons. The rest of the issue is comprised of a long interview with one time comic artist, now SF writer, Harry Harrison. It is illustrated with many examples of Harrison's comic art, including pages he did for EC with Wally Wood, as well as a montage page of stills from SOYLENT GREEN (which was based on Harrison's book). A very long and very good interview.

SHAZAM 1973 SUMMER EDITION = $2.50 - Life magazine size, 80 pages, all full color. Features six Golden Age classics with the entire Marvel Family together and in individual stories. Also a behind the scenes talk with C.C. Beck, special section on "How To Draw The Shazam Family", a diorama featuring Captain Marvel, a double page poster and more.

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#18 = $1.00 [Two reprints of TOR by Joe Kubert including the origin from #1 and "Black Valley" from #3 which includes a double-page spread. Also cover of #1 and "Prehistoric Animals" pages]
#19 = $1.00 [All EC issue with three SF strips: "My World" by Wood, "Food For Thought" by Al Williamson and "They'll Be Some Changes Made" by Wally Wood]
#20 = $1.00 [Three complete strips by Frazetta: "The Monsters From The Mists" and "When The Earth Shook" from THUN'DA #1 and a beautiful White Indian strip "Sleep of Death"]
#23 = 75¢ ["Variations" by John Adkins Richardson. This strip is the sequel to MAXOR OF CIROD which appeared in the now sold out FANTASTIC EXPLOITS #21. Maxor and Onu-Mra join in alliance against demons from another world. Excellent science-fantasy]

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NEW

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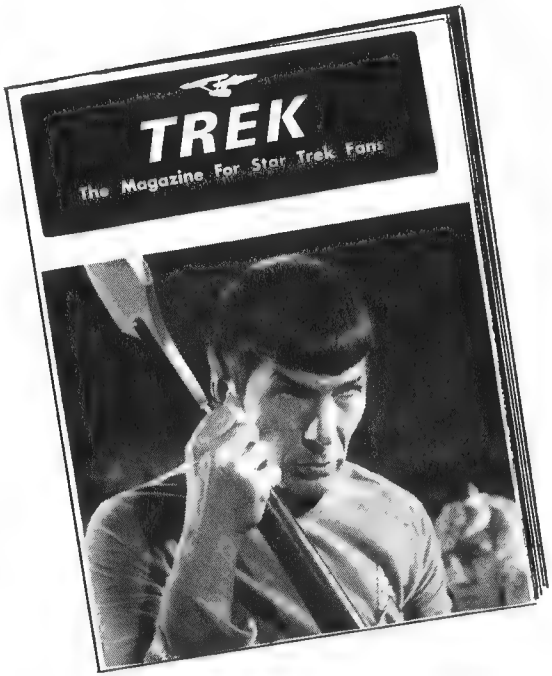

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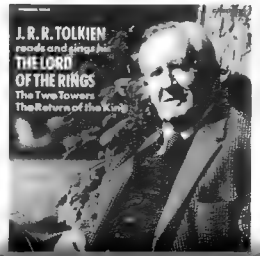

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CINEFANTASTIQUE Vol 4 No 4

You should recognize these words as the most famous phrase ever spoken by an alien, Michael Rennie as Klaatu in the 1951 film THE DAY THE EARTH STOOD STILL. In the Vol 4 No 4 issue of CINEFANTASTIQUE magazine we present the story behind the production of this, the most beloved science fiction film of all time. In discussions with nearly everyone connected with the making of the film, from director Robert Wise to author Harry Bates whose novelette "Farewell To The Master" served the film as inspiration, writer Steve Rubin has pieced together the story behind the creative genesis of a science fiction film

To illustrate this fascinating behind-the-scenes story are numerous photographs of the film and the people who created it, including 3 pages in beautiful full color. Pictured at right is the issue's evocative full color cover painted by Vincent Di Fate, which aptly sets the mood for this memorable article. CINEFANTASTIQUE is a unique experiment in publishing, a glossy, full-sized 8.5x11 inch, 48 page magazine devoted seriously to the intelligent examination of science fiction, fantasy and horror in the cinema.

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Trek 2

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TREK 3

This issue of TREK in the large tabloid format features a five page article on "Star Trek Bloopers You Never Saw" and includes seven rare blooper stills, including one of Leonard Nimoy with his son Adam. "The Romulans" by Leslie Thompson is an article on the history and character of the Romulan Empire and includes stills from the episode "The Enterprise Incident". "Chicago Con: $100,000 Fan Ripoff" is a candid article on the giant Star Trek convention held in Chicago last August. Several photos of convention guests Leonard Nimoy, Arlene Martel, Harlan Ellison and others accompanies the article. The "Trek Roundtable" and other photos are also in this issue. The front cover is a scene from "The Corbomite Maneuver" by Steve Fabian.

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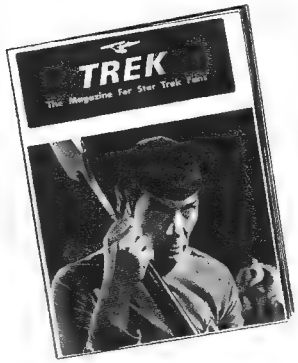

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With this, the newest issue of TREK, it assumes a new slick 8 1/2 x 11 format printed wraparound on heavy paper. It leads off with a four color cover pictured above which sets the special Spock theme of this issue. Special Spock articles include two different articles on his character, examining different aspects of it within the show and in reference to the show. The "Spock Scrapbook" re-prints magazine and newspaper articles on Spock from the '60s including two pages of the step-by-step Nimoy to Spock make-up process.

Other articles include one on "Space: 1999", one on "The Outer Limits" and one on the 1975 New York Star Trek Con.

All articles are very liberally spiced with choice photos!

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Yes, Here in the new slick magazine STAR TREK: HOUSTON (published in conjunction with the STAR TREK: HOUSTON convention, it is not a program book, but a full fledged Star Trek zine which was mere-designed to premier at the con) is one of the best and most attractive ST zines to appear yet. It leads off with a four-color cover of Kirk, Spock and McCoy on the bridge (a photo reproduced in full color) and the back cover is the beautiful Morris Scott Dollens Star Trek painting of the Enterprise battling a Klingon ship. The articles from RBCC 118 are: "An Evening With Gene Roddenberry", "The Cage/The Menagerie, A Comparison", "Where No Man Has Gone Before" and "Star Trek: Beyond The Pilots". The full page Don Rosa drawing from RBCC 118 is also reprinted. From RBCC 122 the eleven page re-telling of "The Tholian Web" is reprinted with some im-provements from its appearance there. New material is com-prised of an interview with James Doohan and one with Walter Koenig. It's a slick publication (like TREK #4) which you'll want to keep for a long time to come.

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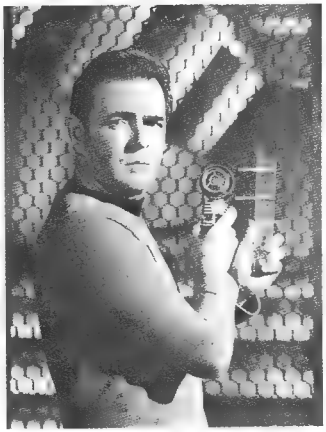
STAR TREK 75



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The sequel to last years popular STAR TREK 74, STAR TREK 75 picks up where ST 74 left off to bring you more new STAR TREK articles and stills, going where no fanzine has ever gone before. The front cover is by the artist whose paintings have become favorites among Star Trek fans and whose work was featured in the mind-boggling "Journey Through The Solar System" at Houstoncon 75, none other than Morris Scott Dollens. The cover painting pictures the Enterprise fleeing from an exploding sun. An exclusive interview was done with James Doohan just for publication in this issue and appears here for the first time in any form. Nice stills accompany it including the one of Scotty at the left. "Leonard Nimoy, Vocalist" discusses his five record albums and the various types of material which appear in them. Only his original five albums are covered as the two Leonard Nimoy albums recently issued are all comprised of material taken from these albums and rereleased with new record jackets. A rare publicity picture of Leonard Nimoy holding up a copy of his first album appears full page with the article. STARSHIP CHRONICLES retells the story of the Star Trek episode "Arena" using stills along with brief captions. Studiously avoiding the use of often seen stills, STAR TREK 75 features rare photos from your favorite Star Trek episodes, most of which have never been published before in any type of magazine, fan or pro. All this plus much more!

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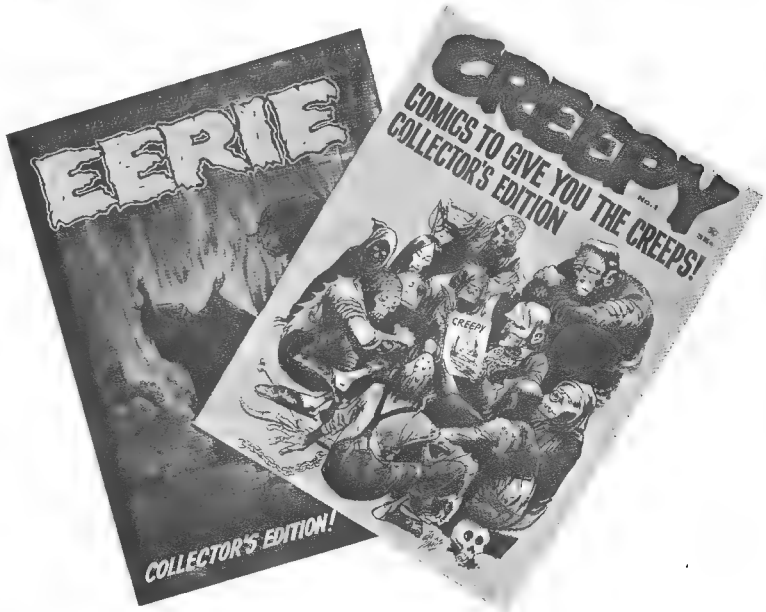

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STORY: This issue also features 'The Coming of Prince Marvel' by **L. Frank Baum**, creator of the Oz books. Illustrated by **James D. Denney**.

OPINION: In 'E-Man: Energy Expended,' E-Man's creator **Nick Cuti** and fan publisher **Bill Wilson** examine the life and times of fandom's favourite discontinued character. And in 'Give Us Plenty of Pows and Blams,' **C. C. Beck** tells why comicbooks are boring flimsy little publications filled with mindless junk. Both features are illustrated.

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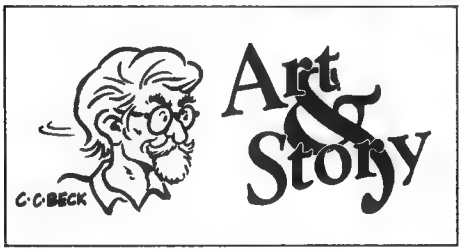

D-CON '76 JUNE 11-14, 1976 DALLAS, TEXAS

D-CON '76 is four days of Texan-style social disorder, on June 11-14, 1976, at the Sheraton-Dallas Hotel. D-CON '76 will have panels, art shows, readings, speeches, auction, films, dealers of all types, and most of all... parties!

The scope of D-CON '76 includes comics, science fiction, films, fantasy, and antimation.

GUESTS

ROBERT SILVERBERG - GoH, has won a total of six Nebula and Hugo Awards. Author of "Born With The Dead," DYING INSIDE, THE STOCHASTIC MAN, TOWER OF GLASS, and numerous other works. Editor of many anthologies, including the NEW DIMENSIONS and ALPHA series.

ROY THOMAS - GoH, award winning scripter and editor of THE SAVAGE SWORD OF CONAN, UNKNOWN WORLDS OF SCIENCE FICTION, FANTASTIC FOUR, MARVEL TREASURY OF OZ, CONAN THE BARBARIAN, and KULL THE DESTROYER. Roy will have on display a selection of his personal collection of Conan art.

Also at D-CON '76 will be:

NEAL BARRETT, JR. - author of KELWIN, STRESS PATTERN, THE GATES OF TIME, HIGHWOOD, and other novels and stories.

FRANK BRUNNER - artist of Marvel Comics HOWARD THE DUCK and DOCTOR STRANGE, creator of DRAGONUS, and sf and fantasy illustrator.

MIKE FRIEDRICH - publisher of the comic STAR*REACH, and the writer on many series for Marvel Comics, including IRON MAN and KA-ZAR.

andrew j. offutt - author of SWORD OF THE GAEL, based on the work of Robert E. Howard, and author of ARDOR ON AROS, THE CASTLE KEEPS, and many other novels and stories.

TOM REAMY - publisher of TRUMPET and NICKELODEON, runner-up for the Nebula Award for his first published story, "Twilla."

JAMES SALLIS - author of the short story collection A FEW LAST WORDS, has appeared in AGAIN DANGEROUS VISIONS, ORBIT, and QUARK.

KENNETH SMITH - former cover illustrator for Ace and Lancer books and for the Warren Magazines, publisher of PHANTASMAGORIA, colorist and letterer of SCHLOMO RAVEN.

FILMS

NEVERWHERE by RICHARD CORBEN
THE TWELVE CHAIRS by MEL BROOKS
AND NOW FOR SOMETHING COMPLETELY DIFFERENT by MONTY PYTHON
VOYAGE TO THE END OF THE UNIVERSE
REEFER MADNESS
LITTLE SHOP OF HORRORS
CABINET OF DR. CALIGARI
THE DAY THE EARTH STOOD STILL
STAR TREK, SUPERMAN, and TWILIGHT ZONE episodes

ONE FROGGY EVENING
BETTY BOOP, DAFFY DUCK, and many other cartoons
more films and cartoons to be announced

DEALERS ROOM

The Dealers Room for D-CON '76 will contain 110 tables, all in one room on the main convention floor, with no secondary dealing areas. Tables are now priced at $50 each ($60 each for the remaining wall tables while they last). After April 1, 1976, any remaining tables will be priced at $80 each. The purchase of a table or tables does not include admission to D-CON '76.

THE HOTEL

The site of D-CON '76 is the Sheraton-Dallas Hotel, considered to be the "... best in town" by the New York Times. At the northeast edge of the downtown area, the hotel contains a total of seven restaurants. Ample parking can be found surrounding the hotel, and bus service directly from the airport is available. For reservations, contact the D-CON '76 convention committee.

TICKETS

Full four day memerships for D-CON '76 are $10 until June 1, 1976. After that date, and at the door, memberships will be $12. Supporting membership $5.

GUESTS

Other guests at D-CON '76 include: H.H. HOLLIS * MIKE PRESLEY GEO. W. PROCTOR * DON IVAN PUNCHATZ * BUDDY SAUNDERS * ROGER STINE * LISA TUTTLE * STEVEN UTLEY * BOB VARDEMAN * H. WALDROP

For more information about D-CON '76, for hotel reservations, art show details, or for the purchase of convention memberships or dealers tables, write to:

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ASHTON'S BIG LITTLE BOOK CATALOG ('73, PRICES STILL STABLE, WAS $5) $3.00

BLACKMARK (GIL KANE'S RARE NOVEL) $1.50
BUSTER BROWN (CLASSIC OLD STRIPS) $2.00
CITIES & SCENES OF THE ANCIENT WORLD (LARGE BOOK OF ROY KRENKEL'S WORK) $16

COMIC BOOK PRICEGUIDE 1975 (OOP) $6.95
DREAMS OF A RAREBIT FIEND (MC CAY) $2.00
DEADBONE EROTICA (BODE, HARD, LARGE) $15
EC HORROR LIBRARY (23 COLOR STORIES) $20

FLASH GORDON: (SUPERB ALEX RAYMOND)
ICE WORLD B&W (11-6-38 TO 6-29-41) $12.95
WATER WORLD B&W (4-12-36/10-30-38) $12.95
PLANET MONGO COLOR (1-7-34/12-24-35; THIS AND NEXT IN FULL COLOR) $12.95
WATER WORLD COLOR (SAME AS WW TOP) $12.95

FRAZETTA: FANTASTIC ART OF FF:SOFT $5.95
FANTASTIC ART:HARDCOVER $9.95
GLEEFUL GUIDES BY WILL EISNER:
COMMUNICATION WITH PLANTS
LIVING WITH ASTROLOGY
MONUMENTAL FACTS AND TRIVIA
OCCULT COOKERY (PROFUSELY ILLOED) $2.00

HEAR THE SOUND OF MY FEET WALKING $4.95
COLLECTIVE UNCONCIOUSNESS OF ODD BODKINS (DAN O'NEILL, THICK) $4.95
IDYIL (NEW COLLECTION OF JEFF JONES' ST IPS FROM LAMPOON; 11X17, SOFT) $5.95

INFORMAL BIOGRAPHY OF SCROOGE MCDUCK (SERIOUS (!) HISTORICAL STUDY--VG) $3.95

ROBERT E. HOWARD:

ALMURIC (IRELAND ART, OOP) $7.00
DENNIS DORGAN (FOSTER ART, NORMALLY $11.95) $10.50
THE GREY GOD PASSES (HANDSOME SOFT CHAPBOOK, LMTD, SIMONSEN ART) $4.00
LONE STAR FICTIONEER 3 (EXCELLENT REH ZINE WITH FICTION AND ART) $3.50
LOST VALLEY OF ISKANDER (KALUTA) $11.95

DELUXE CONAN VOLUMES, LIMITED:

PEOPLE OF THE BLACK CIRCLE (OOP) $25
TOWER OF THE ELEPHANT (ROBERTSON) $12
WITCH SHALL BE BORN (A. AUSTIN) $12
RED NAILS (BEST! GEORGE BARR) $15

RED BLADES OF BLACK CATHAY (SOFT, ILLUSTRATED FROM STORY,'GRINGO') $2.00
TIGERS OF THE SEA (KIRK, OOP) $6.00
VALLEY OF THE LOST (BOT RODA,SOFT) $3.00
THE VULTURES (EXCELLENT FABIAN ART ON THIS REH WESTERN COLLECTION) $6.95

WILLIAM HOPE HODGSON: OUT OF THE STORM (FABIAN, COLOR BOK WRAPPER) $10
ROBERT AMES BENNET: THE BOWL OF BAAL (IRELAND COLOR WRAPPER & INTERIOR) $7.50
H. WARNER MUNN: THE BANNER OF JOAN (MICHAEL SYMES ART; LMTD TO 975) $5.00

KATZJAMMER KIDS (ALL COLOR, 1908) $2.00
KRAZY KAT (THICK SOFTCOVER, NEW) $5.95
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LITTLE NEMO (HARD, SOME COLOR, VERY LARGE AND MASSIVE VOLUME; GREAT) $24.95

MICKEY MOUSE MERCHANDISE BOOK (VERY LARGE REPRINT OF TWO 1930'S TOY CATALOGS; EXCELLENT BOOK, RARE) $10.00
MISTY (ADULT GRAPHIC NOVEL, HARD) $6.50

OCCULT LOVECRAFT (LMTD, FABIAN) $4.50
OCTOBRIANA (ADULT RUSSIAN HEROINE; ORIGINALLY PRICE AT $5.95) $1.50
ORIGINS OF MARVEL COMICS (LEE) $6.95
SON OF ORIGINS OF MARVEL (LEE, NEW) $6.95

NOW AGE BOOKS
NINO: TIME MACHINE, WAR OF THE WORLDS, INVISIBLE MAN
REDONDO: DR. JEKYLL & MR. HYDE
ALCALA: A TALE OF TWO CITIES
PLUS: RED BADGE OF COURAGE, GULLIVER'S TRAVELS, TREASURE ISLAND, FRANKENSTEIN, KIDNAPPED, 20,000 LEAGUES UNDER THE SEA, JRNY TO THE CENTER OF THE EARTH, TOM SAWYER, BLACK BEAUTY, SCARLET LETTER .95

PHANTOM (NOSTALGIA, THICK, SOFT) $3.95
POPEYE (GREAT SEGAR HUMOR, HARD) $7.95
PRINCE VALIANT 4-6 (SMALL, HARD) $5.00
COLOR 1, 2 (ALL COLOR, 160 PGS EA) $12.95

PHOTOPLAY EDITION (800 LISTING OF MOVIE ILL. BOOKS, 105 PHOTOS) $5.00
*RICHARD CORBEN FUNNY BOOK (NEW HARDCOVER WITH HIS BEST UG WORK REPRINTED PLUS ONE COLOR STORY AND ONE ALL NEW COLOR STORY AND NEW COLOR WRAPPER) $10.95

SHOWCASE OF FANTASY ART (BIOS AND ART BY 38 GREATS; COLOR PLATES) $10
SHUDDER PULPS (ROBERT JONES HISTORY OF WEIRD PULPS; KALUTA ILLOS) $11.95

SPINNER OF SILVER AND THISTLE (ART AND TEXT BY HANNES BOK, LMTD) $5.00
SWEET GWENDOLINE (JOHN WILLIE'S SUPERB ADULT FANTASY TALES; COLOR PLATES) $12.95

TARZAN (HOGARTH; HARDCOVER OF HOGARTH PAGES 5-5-40 TO 4-29-41, GOOD REPRO) $10
TARZAN DIGEST (ALL COLOR RUSS MANNING STRIPS IN THIS OLD PB FROM DC) $1.00

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1 (CRUMB, SHELTON, SHERIDAN, ETC) $3.50
2 (ALL FREAK BROTHERS - SHELTON) $3.50
MINDWARP (SCHRIER, MUCH NEW OOP) $3.50
SLOW DEATH (CORBEN, IRONS NEW VER, MUCH NOW OUT OF PRINT, OOP) $5.00

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DONALD DUCK 1944 (FULL COLOR/BARKS) $1.50
DONALD DUCK 1947 (GREAT OLD STUFF) $1.50
UNCLE SCROOGE 1952 (FIRST COMIC) $1.50
MICKEY MOUSE 1934 (EARLY MOUSE) $1.50

WALT DISNEY PAINT BOOK 2053
WALT DISNEY PAINT BOOK 2055
SILLY SYMPHONIES BOOK TO COLOR
MICKEY MOUSE & DONALD DUCK
DONALD DUCK DRAW & PAINT
MM AND DD GAG BOOK .79

WASH TUBBS (ROY CRANE REPRINTS) $6.00
WEIRD HEROES 1 (ALL NEW ART & PULP STORIES; STERANKO, NINO, PB) $1.50
WIZARD OF ID (AUSTRALIAN REPRINTS) 7, 8, 9 (8 1/2 X 11) $1.50

FOREIGN BOOKS

THE BOOKS BELOW ARE IN FRENCH, HOWEVER EACH MAY STAND ALONE ON ITS ARTWORK.

NEW BOOKS:

ANGEL FACE (LT. BLUEBERRY) $3.50
DANI FUTURO-THE NEVERMORE PLANET $1.50
TOUSSE BOURIN 1, 2 (NEW FRENCH UG COMIX; EXCELLENT PRO ART BY LORO AND LOISEL. COLORCOVERS. $1.50

BERNARD PRINCE-GUERILLA FOR THE PHANTOM (EXCELLENT COLOR & ART) $3.50
THE DEMON OF THE GLACIERS (SUPERIOR DRAWINGS BY TARDI, B&W INSIDE) $5.50

JONATHAN GARTLAND (NEW LARGE-SIZE WESTERN BY DUMONT; ALLCOLOR) $5.50
CEUX VENUS D'AILLEURS (A SPACE INVASION NOVEL BY LOB & GIGI; COLOR) $5.50

LE DOSSIER DES SOUCOUPES VOLANTES (UFO STORIES BY LO & GIGI) $5.50
LES JOUETS MALEFIQUES (EXCELLENT COLOR ARTWORK BY GIGI;FANTASY ADVENTURE IN SPACE) $3.50

VALERIAN: AGENT OF SPACE AND TIME:
LA CITE DES EAUX MOUVANTES $3.50
THE EMPIRE OF A MILLION PLANETS $3.50
BIENVENUE SUR ALFOLOL $3.50
LES PAYS SANS ETOILE $3.50
LES OISEAUX DU MAITRE $3.50
L'AMBASSADEUR DES OMBRES $3.50
(ALL BY MEZIERES AND CHRISTIN; EXCELLENT COLOR AND ART, ESPECIALLY IN LAST TWO)

LUC ORIENT: 24 HOURS FOR THE PLANET EARTH (PAAPE & GREG) $3.50

HAXTUR BY VICTOR DE LA FUENTE:
(GOOD SWORD & SORCERY STORY & ART)
THE PEOPLE OF THE NIGHT $3.50
THE LAND OF THE AMPHIBIANS $3.50

BERNARD PRINCE BY HERMAN & GREG:
THE FLAME OF THE CONQUISTADOR
LA LOI DE L'OURAGAN
THE OASIS IN FLAMES $3.50

BILAL: (SUPERB ART & COLOR)
PATH OF THE FORGOTTEN $5.50

CREPAX:
CAIO VALENTINA (PAPER) $2.50

VICTOR DE LA FUENTE:
MY NAME IS SUNDAY (WESTERN)
LES JUGES MAUDITS (WESTERN/SUNDAY)
AMARGO (GOOD WESTERN; UNIQUE ART)
THE NIGHT OF TIME (FANTASY/ADV)
THE CAPTURE OF FIRE "
(TWO ABOVE STAR MATHAI-DOR) $3.50

PHILLIPE DRUILLET (SCI-FI; THE BEST!)
DELIRIUS $5.50
LONE SLOANE $5.50
YRAGAEL $5.50
VUZZ $4.00

JEAN FOREST (BARBARELLA ARTIST):
L'ETOILE ENDORMIE (SCI-FI ADV) $4.50
LA MORT SINEUEUSE $4.50

GIRAUD (NEXT BEST TO DRUILLET IN ART):
LE BANDARD FOU (SCI-FI STORIES) $3.50
GIR (LARGE PORTFOLIO, SOME COLOR) $8.00

LT. BLUEBERRY NOVELS:
- LE HORS LA LOI $3.50
- CHIHUAHUA PEARL $3.50
- BALLACE POUR UN CERCUEIL $5.50
- LA JUENESSE OF BLUEBERRY $3.50

LE DIEU VIVANT (PLANETARY TALE) $3.50
LES NUITS DE L'EPOUVANTE (MAROTO) $5.50

METAL HURLANT 1, 2, 3,,4 $2.00
(EXCELLENT FANTASY-SF MAGAZINE WITH DRUILLET, GIRAUD, CORBEN, COLOR)

PALACIOS (BRILLIANT USE OF COLOR):
- LEGEND OF ALEXIS MAC COY $5.50
- MY NAME IS MAC COY (WESTERN) $5.50

PHENIX (FRENCH FANZINE OF COMIC ART WITH PRO ART AND INTERVIEW)
- 30 TO 41 $1.50
- 42 (ALL NEAL ADAMS ISSUE; LAST ISH) $4.00

AARDVARK 2 (ROB BROWN) .35
ACE OF SPADES (GUTSY PULP ACTION) .75
AIR PIRATES 1, 2 (O'NEILL, ETC) $5.00
AIR PIRATES TABLOID (O'NEILL, ETC) .50
AMAZON (FOOLBERT STURGEON, FUNNY) .50
AMERICAN FLYER 1 (LARRY WELZ) .60
2 ("STAR WENCH ON MARS") .75

ANOMALY 4 (CORBEN, KLINE, STRNAD) .75
ARMORKINS (LARRY TODD, SCI-FI TALE) .60
BAKERSFIELD (LARRY WELZ, TRUCKERS) .75
BALOON VENDOR (SCHRIER, SPACEY) .50
BARBARIAN 1, 2, 3 (S&S, VIOLENT) .75
BARBARIAN KILLER FUNNIES (T. BIRD; -PARODY OF TOWER OF THE ELEPHANT) .75

BARBARIAN WOMEN (REDONDO COVER) $1.00
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BIG ASS 1, 2 (ALL CRUMB, REPRINTED) .75
BARFOOTZ (HOWARD CRUSE, FUNNY) .75
BINKY BROWN (GRIFFITH CATHOLIC HUMOR) .60
BLAZING VIOLENCE (SEQUEL TO ACE...) $1.00

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BRAIN FANTASY 1, 2 (METZGER, TODD) .75
BUMWAD (GEISER, FULL COLOR) .75
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CHEECH WIZARD 1 (REPRINTED; BODE) .75
COLOR (MOSCOSO, ALL COLOR, SPACED) $1.00

CONSUMER (DENIS KITCHEN & GANG) .75
COOCHIE COOTIE (ROBT. WILLIAMS) $1.00
CORN FED 1 (DEITCH) .50
COSMIC CAPERS (FROELICH) .50
CRUMB'S COMICS & STORIES (FRITZ) .35
DAN O'NEILL'S #1 (ORIGINAL, OOP) $2.00

DAN O'NEILLS COMICS & STORIES V2N1 $1.00
V2N2 (ALL NEW STORIES) $1.00
DEATH RATTLE 3 (BOXELL, VOSBURG) .75
DEEP 3-D (3-D COMIX WITH GLASSES) $1.00
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DIRTY LAUNDRY (CRUMB, KAMINSKY) .75
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FIRST KINGDOM 1,2,3 (JACK KATZ) $1.00
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FUNNYBOOK (LARRY WELZ) .50
GIRL FIGHT 1, 2 (TRINA) .60

GOOD JIVE 1 (GRASS GREEN ART) .50
GRIMWIT 2 (ALL COLOR, CORBEN) $1.00
HAROLD HEDD 2 (RAND HOLMES) .75
HEAVY (GREG IRONS) .60
HOMEGROWN (ALL CRUMB) .75
HOT SHOT (ALL GIRL SUPER HEROES) $1.00

HYDROGEN BOMB (SHELTON, THICK) $1.50
HYTONE (ALL CRUMB, JUST REPRINTED) .75
INCREDIBLE ROCKY .75
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INSECT FEAR 3 .60
JUNKWAFFEL 1,2,3,4 (ALL BODE) .60

LITTLE GREEN DINOSAUR 1,2 .50
LEFTFIELD (LONDON, RICHARDS, TROTS) .75
LEATHER NUN (SCHRIER, ETC) .75
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MYRON MOOSE (VINCE DAVIS, BOB FOSTER) .50
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OCCULT LAFFS (TODD, KINNEY, GRIFFIN) .60
NET PROFIT (GOOD DOLPHIN-ECOLOGY) $1.00
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PSYCHOTIC 1 (DALLAS) .60
2, 3 (DALLAS, LARRY TODD) .75
PUDGE 1 (LARRY MARRS) .75
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SLEAZY SCANDELS (OSBORNE, GRIFFITH) .60

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SMILE 1, 2 (MELLOW HUMOR-KITCHEN) .75
SNARF 3 (EISNER COVER) .75
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SNATCH 1,2,3 (CRUMB, WILSON, ETC) .60
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TWO FISTED ZOMBIES .75
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UNEEDA (ALL CRUMB) .60

WIMMEN'S 1-6 (TRINA, BRAND, ETC) .75
UNCLE SHAM 2 (GEISER) .50
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YELLOW DOG 13 (CRUMB), 23-25 .60
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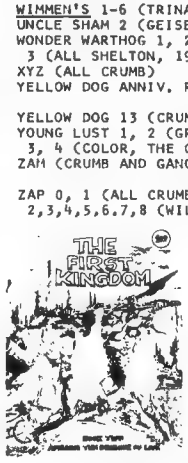
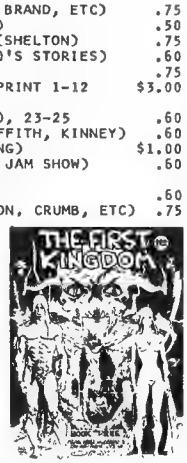
ZAM (CRUMB AND GANG, JAM SHOW) .60

ZAP 0, 1 (ALL CRUMB) .60
2,3,4,5,6.7,8 (WILSON, CRUMB, ETC) .75





The First Kingdom by Jack Katz

POSTER IN COLOR UNLESS NOTED

NEAL ADAMS:
- HEROES (COLOR, VERY GOOD) $3.00
- SAVAGE TALES 4 (CONAN COVER) $2.00

GEORGE BARR:
- WHEN KNIGHTHOOD WAS IN FLOWER $2.00

VAUGHN BODE:
- LIZARD OF OZ (COLOR, SHARP, LARGE) $3.00
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ROB BROWN: THE HOBBIT (SUPERB) B&W $1.50

FRANK BRUNNER:
- SCARFACE DUCK (GOOD, COLOR) $3.00
- SPACE WARP (HOWARD, DR. STRANGE) $4.00

TIM CONRAD: TOWER OF THE ELEPHANT (FROM THE CONAN RECORD ALBUM) $3.00

WILL EISNER: THE SPIRIT (LARGE) $2.50

FRANK FRAZETTA:
- FAMOUS FUNNIES PLATES (8 COVERS) $15
- CARSON OF VENUS (SMALL, COLOR) $2.00

CONAN THE CONQUEROR	(FOLLOWING ARE ALL
CONAN THE CIMMERIAN	IN FULL COLOR ON
CONAN THE USURPER	GOOD STOCK, MOST
CONAN THE WARRIOR	ABOUT 16 X 20.
CONAN THE ADVENTURER	TAKEN FROM THE
CONAN	ORIGINAL ARTWORK.
BRAK VS THE SORCERESS	
WEREWOLF	BACK TO THE STONE AGE
SEA CREATURE	AT THE EARTH'S CORE
EGYPTIAN PRINCESS	THE OAKDALE AFFAIR
SEA WITCH	SILVER WARRIOR
TYRANOSAURUS	SWAMP DEMON
NEANDERTHALS	WOLFSHEAD
BANSHEE	FLASHING SWORDS
PHOENIX PRIME	
NIGHTWALK	MONSTER OUT OF TIME
SUN GODDESS	JONGOR FIGHTS BACK
THE SORCERER	INTO THE ETHER
THE BRAIN	ATLANTIS RISING

one to four: $3.00 each
five or more: $2.50 each
twelve or more: $2.25 each

KELLY FREAS: THE ENTERPRISE (ST) $3.00
GONZALES: VAMPIRELLA SIX FEET $3.50
BOB GOULD: ELRIC THE WHITE WOLF (EXCELLENT, SIGNED & NUMBERED) $4.00

JEFF JONES: WARRIOR GOD $3.00
KALUTA: DEMONS (LARGE SIZE) $3.00
- SIREN'S CANYON (GREAT IMAGERY) $3.00
- DANTE'S INFERNO (SIGNED & NUMBERED SET OF EIGHT PLATES IN CASE) $25

KRENKEL: SEVEN WONDERS OF THE WORLD (SIGNED & NUMBERED IN CASE; 7) $25
MAROTO: (SET OF 4 B&W PLATES) $2.00
MORROW: PRINCE VALIANT (SHARP) $3.00
- HEROES PLATES (SIX PAINTINGS) $3.50
- (REGULAR PRICE IS $5)
- STAR TREK (B&W, LARGE, THIN STOCK) $1.50

ALEX NINO: THE FANTASY WORLDS OF ALEX NINO (SIGNED, NUMBERED SET OF EIGHT GREAT PLATES, CASED) $25

BARRY SMITH: (DUE TO BARRY'S STAY IN ENGLAND I'M OUT OF MANY OF HIS WORKS)
- * DEVIL'S LAKE (LARGE, COLOR) $5.00
- ENCHANTMENT (OBLONG, HEAVY STOCK) $6.50
- BOOKPLATES: MOONDANCE $1.50
- BARBARIAN GIRL (HEAVY STOCK) $1.50
- * PANDORA (LMTD, LARGE, GOLD BORDER) $12
- RAM AND PEACOCK (LARGE, HEAVY) $10
- SEPIA HORSEMAN (OUT OF PRINT) $3.50
- * WHITHERING (B&W, GHOSTLY, TREES) $2.50

KENNETH SMITH:
- SWAMP TRYST (COLOR PLATE, SMALL) $2.00

WALLACE WOOD:
- CLEOPATRA, CHENNAULT, CONCORD, JOAN OF ARC (B&W, SET: $3.00) $1.00

BERNI WRIGHTSON:
- BAD DOINS (GREAT GRAVEYARD SCENE) $3.00

Here's a few new items that came in just recently:

AMAZING WORLD OF DC #10 - WONDER WOMAN, JOHN WORKMAN $1.50
ARCADE #5 - GREAT NEW ISSUE: CRUMB, SPAIN, THE GANG $1.50
CARTOON CLUB NEWSLETTER #20 - HATLO, TIM TYLER, ETC $1.00
#21 - STAN LEE, ROY CRANE, CARTOON MUSEUM, MORE $1.00

COMIX BOOK #4 - POUND, TED RICHARDS, HALLGREN, JUSTIN GREEN, LEE MARRS, HOWARD CRUSE, TRINA, ALL NEW $1.00
ERB-DOM #85 - RUSS MANNING PAGES IN FULL COLOR, MORE $2.50
*FRAZETTA INDEX - COMPLETE LISTING OF POSTERS, BOOKS, COMIC WORK, MOVIE ADS, FANZINES, PLUS ART REPROS $1.75

IDYLL BY JEFF JONES - A BEAUTIFUL NEW SOFTCOVER BOOK, FULL 11 X 17, COLLECTING JEFF'S GREAT STRIPS AT ONCE. $5.95
*MEDIASCENE 18 - PULPS! COVER REPROS, SHADOW, COLOR $1.50
*ORB 6 - GREAT NEW MAG FROM CANADA; INSIDE COLOR, THICK $1.00

*REH: LONE STAR FICTIONEER #4 - DUE BY LATE APRIL: UNPUBLISHED NOVEL BY HOWARD, ILLUSTRATED BY STERANKO; JOHN SEVERIN INTERVIEW & ART, DE CAMP INTERVIEW; ART BY MARCUS BOAS, CHAYKIN, SIMONSON, GEORGE BARR, FABIAN, REDONDO, ALCALA, NINO AND KRENKEL...ALL NEW, PLUS MORE! COLOR COVERS, FRAZETTA BACK COVER, ALL TYPESET, THICK.$3.50

ROCKET'S BLAST #125 - COLOR COVERS BY WRIGHTSON, KELLY-POGO PORTFOLIO, MAXOR OF CIROD, CRITIQUE, MORE $1.25
STAR TREK: ANALYSIS OF A PHENOMENON - A RARE MAGAZINE PUBLISHED IN 1968; EXCELLENT CRITICAL REVIEW OF STAR AS IT WAS STILL ON TV. ESSAYS ON SPECIAL EFFECTS, LIFE IN THE 23RD CNETURY, SCIENCE & TECHNOLOGY, ETC $3.00

TREK 4 - NEW FORMAT, COLOR COVERS, SPOCK ISH, SPACE 1999, OUTER LIMITS, STAR TREK CON NY, PHOTOS GALORE. $2.50
STAR TREK: HOUSTON - EXCELLENT CON BOOK, COLOR, DOOHAN, KOENIG AND RODDENBERRY INTERVIEWS, THE CAGE, COLOR $2.50
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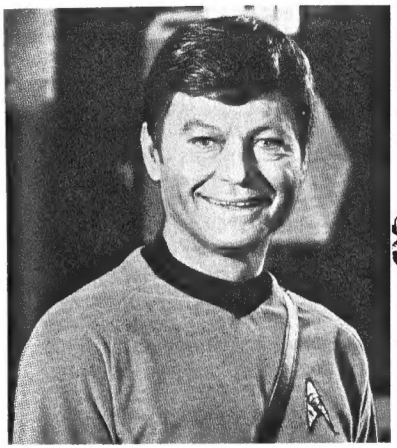

SPECIAL GUEST
DEFOREST KELLEY

Films

Our film program is one of the finest ever assembled and will include over a dozen prime STAR TREKs as well as many major features including FORBIDDEN PLANET, KING KONG, DAY THE EARTH STOOD STILL, SILENT RUNNING and many other surprises (such as the AVENGERS episode with Chris Lee!)

Convention Info

For further information on OMNICON, as well as when ordering tickets and tables, write to the following address: OMNICON
7410 Woodhill Valley Rd.
Louisville, Ky. 40222

OMNICON co-chairmen:
Don Rosa & James Van Hise

Guests

Besides our special STAR TREK guest DeForest Kelley, we are also lining up several comic guests. We already have confirmed MIKE KALUTA and FRANK BRUNNER and will be announcing others in the very near future. Who would <u>you</u> like to see?

Tickets and Tables

Tickets are for all three days and will be $7.50 in advance and $10.00 at the door.

Dealers tables are $30.00 in advance and $40.00 at the door. Each table includes one three day ticket. If you wish your table to have wall space please state so when ordering it. See Convention Info at left for ordering address.

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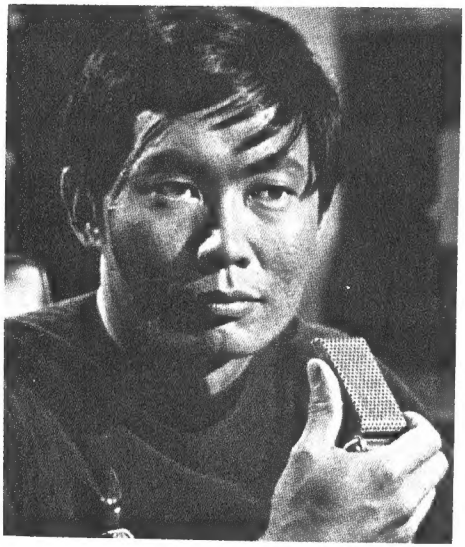
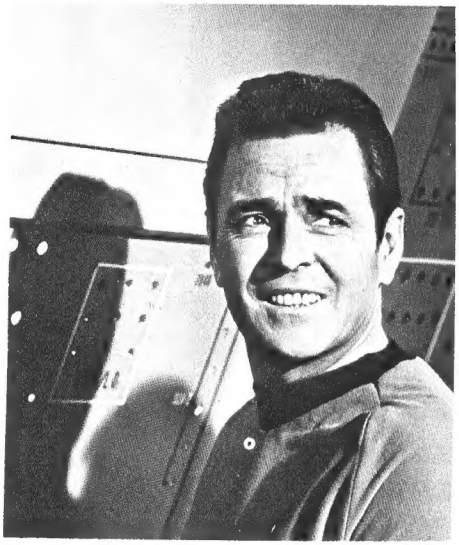
GEORGE TAKEI AND JAMES DOOHAN





WE WILL HAVE OTHER GUESTS AS WELL AND THEY WILL BE ANNOUNCED IN THE NEAR FUTURE, SO STAY TUNED FOR SURPRISES!

TICKETS

Tickets to the con are:

$10.00 in advance
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33402

DEALERS

Dealers tables are:

$30.00 each in advance
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Send orders to address given above. Table price includes convention membership.

HOTEL

The convention hotel, the Holiday Inn-Tampa Airport has brand new spacious convention facilities which we are making complete use of. For more information write to the convention address given above.

Last year's convention was held in West Palm Beach, but we have moved it this year to Tampa, Florida so as to make use of vastly better facilities in a superior location.

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Chairman: John Ellis
Film Co-ordinators:
Robert Zarrillo
Michael Zarrillo
Publicity & Publications:
James Van Hise

FILMS

Films confirmed at this time are:

A minimum of a dozen STAR TREK episodes including "City On The Edge of Forever", "Shore Leave", "The Doomsday Machine", "Where No Man Has Gone Before", "Mantrap", "Balance of Terror", "Amok Time" and more.

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